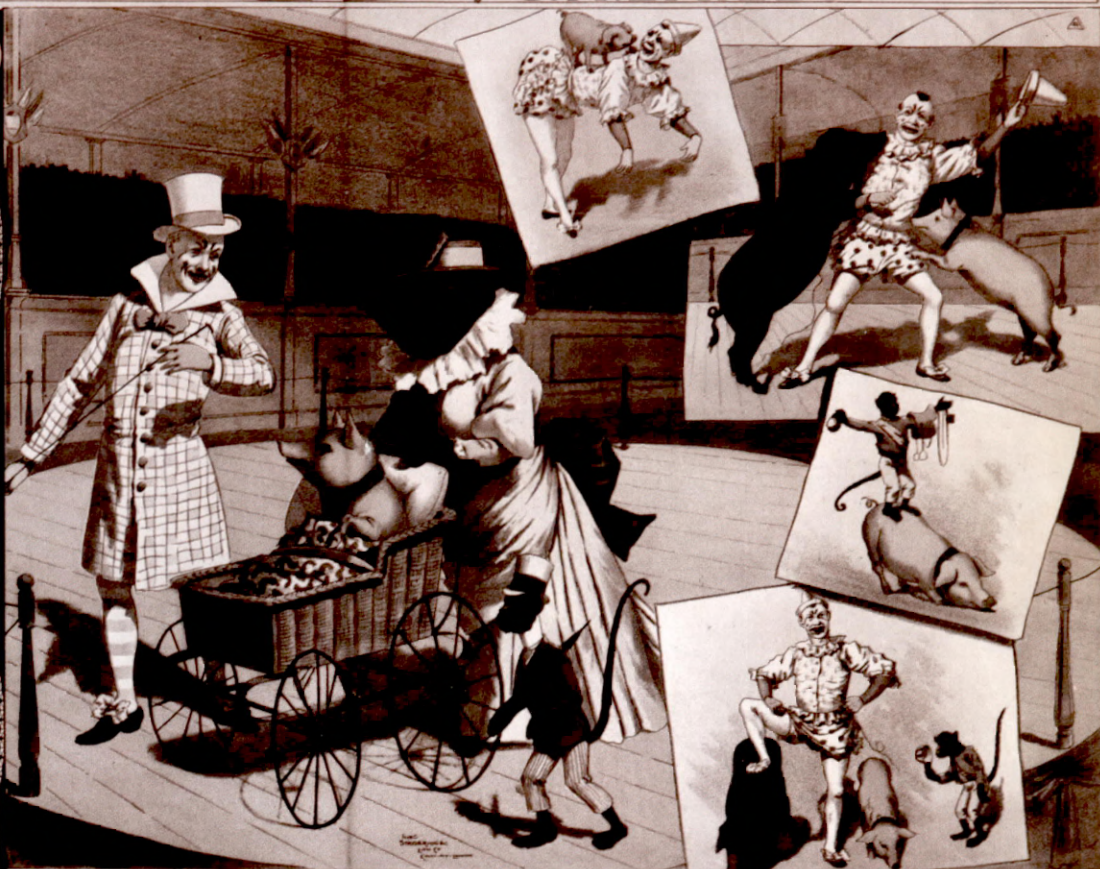


Bandwagon

P.T. BARNUM'S GREATEST SHOW ON EARTH

P.T. BARNUM [EQUAL OWNERS] J.A. BAILEY



MORE MERRY SURPRISES FOR THE CHILDREN. **THE QUARTETTE OF COMICS.**
THE FOUR FUNNIEST AND MOST ORIGINAL OF ALL ACTING CLOWNS
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MARCH - APRIL 1970



CIRCUS HISTORICAL SOCIETY'S

BANDWAGON



Vol. 14, No. 2

March-April 1970

Fred D. Pfening, Jr., Editor

Richard E. Conover, Editorial Consultant

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THIS MONTH'S COVER

In this issue we begin a tribute to the 100th anniversary of the Greatest Show On Earth with a two part history of the founders by Sverre and Faye Braathen.

The lithograph on this issue's cover was used by the show in the late 1880s after the Barnum & London title was dropped and the Barnum & Bailey had not yet been used. It was printed by the Strobbridge Lithograph Co. It is from the Pfening Collection.

DUES NOTICES IN MAIL

Each CHS member and Bandwagon subscriber has been mailed a dues notice or a subscription invoice, covering the year beginning May 1, 1970.

Due to increased printing costs we find ourselves in a rather tight financial position, and you are asked to send your check as soon as possible to the Treasurer, Julian Jimenez, in the return envelope provided.

WANTED:

To buy, trade or rent: 8 or 16 mm films, pictures, books, articles or any literature dealing with equestrian acts, Dressage, Equestrians and Equestriennes, High School Riding, trick and educated horses, etc. Would also appreciate correspondence from any member interested in this facet of the circus. Any information about live amateur or professional acts in this field would also be of interest. My objective is to supplement my collection in this field, and collect enough data for a comprehensive book on the subject. Any help would be appreciated.

Ralph P. Calico (C.H.S. No. 1802)
58 Dover Street
Lowell, Mass. 01851

NEW MEMBERS

- 1831 ANTHONY OLOBRI
56 Cato Avenue
Pawtucket, Rhode Island 02860
- 1832 MARIO J. CECERE
278 West Main Street
Plainville, Connecticut 06062
- 1833 FRANK A. MECCHI
85 Arch Street
Pawtucket, Rhode Island 02860
- 1834 ROBERT BAXTER
Box 107
W. Springfield, Pennsylvania 16443
- 1835 GORDON V. BIEBER
740 Kildonan Drive
Winnipeg, Manitoba, Canada
- 1836 RICHARD J. McBRIDE
20 Church Avenue
Warwick, Rhode Island 02889
- 1837 DAVID C. CARPENTER
1710 White
Port Huron, Michigan 48060
- 1838 GENE KEENEY
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Indianapolis, Indiana 46227
- 1839 CHARLES A. WHITINGER
10188 N. College Avenue
Indianapolis, Indiana 46280
- 1840 REX W. OWENS
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Rock Island, Illinois 61201
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- 1842 EDWIN H. PERT
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Chattanooga, Tennessee 37411
- 1844 JOHN A. DIEL
528 Willow Drive
Utica, New York 13502
- 1845 ROY O. McINTOSH
P. O. Box 966 (600 Procter Street)
Port Arthur, Texas 77640

REINSTATED

- 380 MARVIN W. KRIEGER, JR.
249 E. Jackson, Apt. "A"
Rialto, California 92376

BURT WILSON DIES

Burtis L. Wilson, longtime CHS member and past vice president of the organization died on February 17, 1970.

A retired factory representative of a large men's clothing company, he amassed a large collection of circus historical material starting around 1930. Twice each year he made a trip from Chicago to as far west as Arizona, managing to visit many circuses on the way each year.

The "Burt Wilson Collection" has been credited hundreds of times in past issues of the Bandwagon. The wealth of circus historical material in his collection was made available to the Bandwagon editor a number of years ago. He enjoyed sharing his collection with his fellow members of the CHS.

CHS CONVENTION DATES June 28 & 29, 1970

CHS President Chang Reynolds has announced that arrangements have been completed to hold the 1970 convention of the Circus Historical Society in Baraboo, Wisconsin, on June 28 and 29, 1970.

The circus train will load in Baraboo on Monday June 29.

These dates were selected to include the loading of the train but also to allow members in distant states to have Saturday for travel after completing a full work week.

Registration will be in the Elks building from 9:30 to 11:30 A.M. on Sunday June 28. A meeting of Directors and Officers will be held at 1:30 P.M. on the 28th, with the very popular Historical Form being presented at 7:00 P.M. on Sunday.

The banquet will begin at 6:00 P.M. on Monday the 29th again at the Elks building.

The train will pull out around 6:00 A.M. on June 30 for Milwaukee, and registration for the CFA convention in Milwaukee will start on July 1st.

Hotel and Motel reservations should be made individually, a list of the motels in Baraboo follows.

BLUE & WHITE MOTEL

821 Walnut, Box C EL 6-6740

21 modern heated units, all air cond., AAA, TV, heated pool, beautiful lawn and garden. Playground. 2 housekeeping units weekly.

DELL-AIRE MOTEL, Highway 123 EL 6-6050

16 insulated units, cross ventilation, quiet, spacious lawn, near lake.

DREAM LODGE MOTEL

Highway 123 EL 6-4668

Where your dreams of a restful and relaxing summer vacation come true.

HILL VIEW MOTEL, 834 Walnut St. EL 6-3042

Modern cottages on Hwy. 123 — Devils Lake Road. Air conditioned.

LOG LODGE MOTEL, 1/4 Mile N. of

Baraboo on Hwy. 12 & 33 EL 6-6552

18 Units, accommodating 2 to 8 people. Shaded grounds, Heated Pool, Playground, TV and Kitchenettes available.

MOULD'S MOTEL, Regular Hwy. 12,

South in West Baraboo EL 6-6011

Heated Pool, TV, some air cond., AAA, spacious grounds, conveniently located. 2 housekeeping units.

SPINNING WHEEL MOTEL,

809 Eighth St., Hwy. 33 EL 6-3933

Enjoy Early American charm at Baraboo's newest and finest motel. AAA — Central air conditioning.

SWANSON'S DOWNTOWN MOTOR

COURT, 414 Eighth Ave. EL 6-4005

Overnight and Housekeeping units. Air conditioned. On Highway 33 in the city.

THE VACATIONER, Highway 123 EL 6-3151

Pleasant, modern rooms near the entrance to Devils Lake State Park.

WALLEN'S MOTEL, North of Ritz

Corner on Highway 12 EL 6-9991

Free TV — Open all year — Steam Heat.

CONOVER COMMENTS CONCERNING COVER

It goes without saying that I, too, am glad to see the elusive picture of the "Five Graces" surface. It is an important find if for no other reason than for convincing the remaining "Doubting Thomases." However, since I knew exactly what it would look like if it ever did turn up, the conspirators erred grossly in expecting that the very sight of it would send me into an emotional fit.

One of the deep mysteries of our folklore has been the void of even an old trouper's tale about the form of the Graces' original configuration. It was entirely without tradition but rather from the logical assembly of many bits of data that I came to the conclusion that I published in *The Telescoping Tableaus* in 1956. That outdated version concluded that the Graces was originally a high wagon of the telescoping type. It was not until seven years later that I found out that it was a rigid body that did not actually telescope.

It was most fortunate that I found in *The Fielding Bandchariots*, published last spring, a suitable place to disclose that which I have known since 1963. If that opportunity had of been delayed until this picture turned up, I would have lost, forever, my right to shout "I told it to you like it was." Richard E. Conover

BACK ISSUES OF BANDWAGON MAGAZINE

1961	Sept. - Oct. - Nov. (one issue)
1962	November December
1963	January February March April September October November December
1964	January February July August September October November December
1965	January February March April May June November December
1966	All six issues
1967	All six issues
1968	All six issues
1969	All six issues

You will note that there are far fewer back issues on this list, we suggest you order now before others are gone. While they last \$1.00 each, we pay the postage, by book rate.

Bandwagon Backissues
2515 Dorset Rd.
Columbus, Ohio 43221

Correction on Grace Photo Date

We really goofed in not catching a typographical error on the date of the photo of the Five Graces that appeared on the cover of the January-February, 1970 Bandwagon.

The photo was taken on September 8, 1879, in Northfield, Vermont.

Delavan, Wis. Barnum Centennial Fete

Delavan, Wis. is planning a week-long fete, June 14-20, in commemoration of the 100th anniversary of the founding of the P.T. Barnum circus.

Highlighting the Delavan centennial fete will be a three-day circus pageant spectacle, featuring 19th century type acts. Music will be provided by a circus band of 30 pieces conducted by Merle Evans, recently retired RBBB bandmaster.

The event is being produced by an all-volunteer Delavan civic committee and any profit realized will be used to purchase a life-size figure of Romeo the elephant for display in a Delavan city park.

The committee is printing an elaborate 48-page souvenir program and issuing a special commemorative coin.

CIRCUS MUSIC KEEPS ON GIVING.

Capitol Records has electrically enhanced some of their early 1940 RBB&B Band recordings and reissued them as a long-play stereo recording for our playing enjoyment. It's called "RBB&B CIRCUS BAND," No. DT265, and I have it available for \$5.00 Postpaid

Other Circus Type Long Play Recordings at Favorable Prices:

"MARCH ALONG" (formerly incorrectly offered as March Time) by Schell's Hobo Band, Bud Jet label, Mono. \$3.00 Postpaid
"MAJOR RECORDS VOL. I, II, & III," — Each of these three long play Mono records features wonderful, traditional "big top" melodies as played on authentic air calliope. \$4.50 a record or all three for \$12.00 Postpaid
"BIG TOP CIRCUS CALLIOPE," Wurlitzer Calliola (Similar sound but more melodious than calliope) Orig. \$5.95 Audio-Fidelity, Stereo now \$3.50 Postpaid
"OLD TIME CIRCUS CALLIOPE," another Paul Eakins Wurlitzer Calliola recording, similar to above but featuring different selections, \$5.95 issued Audio Fid. Record \$3.50 Postpaid

Send stamp for listing of 1/4-in. scale circus wagons, draft horses, factual books, and miscellaneous circus items to:

BETTY SCHMID
485 Sleepy Hollow Road
Pittsburgh, Penna. 15228

Circus Monarchs

Wm. Cameron Coup

By Sverre O. and Faye O. Braathen

In this year in which the Ringling Bros. and Barnum & Bailey Combined Circus is celebrating its 100th anniversary BANDWAGON is pleased to publish a long awaited manuscript covering the background of what made this circus the "Greatest Show On Earth".

Mr. and Mrs. Sverre O. Braathen have drawn from their vast historical research file on the circus to bring us this fine series on W. C. Coup, P. T. Barnum, James A. Bailey and the five Ringling Brothers.

This first installment will cover Coup and Barnum & Bailey, a most exceptional second installment will document the family from Baraboo, Wisconsin. This Ringlings installment will contain information and letters from the winterquarters files in Baraboo that have never before been published.

The Bandwagon editorial staff is honored to present these two articles. All of the illustrations are from the Pfening Collection.

The names of the men and women who have owned circuses in America are legion, but of these only eight became stellar showmen. Strangely enough the careers of these giants of circusedom are intermingled, and it may well be that the rivalry that existed between two groups of them was a powerful incentive to excel in achievement. The first of these and perhaps the most versatile and brilliant of the eight was William Cameron Coup.

Coup was born in Mt. Pleasant, Indiana, on August 4, 1836, the son of a tavern and inn keeper. William's mother died when he was very young, and his father remarried. The lad was the eldest of five brothers and one sister, but the records do not indicate which of these were the children of the first and which the offspring of the

second of these two marriages. Coup wrote in his autobiography, "As . . . father remarried again, surrounding himself with a second family, my home ties, though pleasant enough, were not what they might have been had my own mother lived."

Inspired by the tales related by guests in his father's hotel, William dreamed of the world that lay beyond. On a fateful day in 1852 a tent was pitched in the village of Washington, Indiana, where his father had by then settled. This tent housed an exhibit of wax figures, some Egyptian mummies, and that fabulous character, "General Tom Thumb," all under the management of one Phineas T. Barnum.

Young Coup left home in the employ of Barnum who took particular note of the stocky, florid faced runaway. Barnum was then forty-two years old and had spent most of his life presenting exhibits of various types in his American Museum in New York pro-

This is the center spread of the 16 page courier issued by the Barnum show in its first year of 1871.

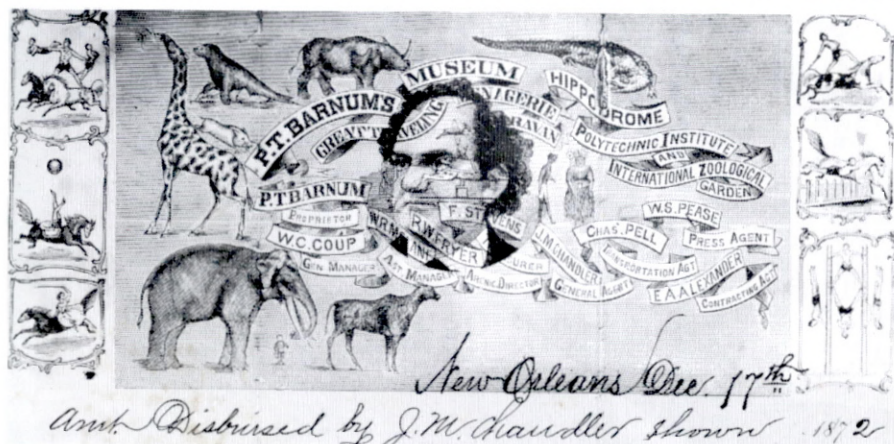


moting the careers of such widely different characters as the midget, Tom Thumb, and the singer, Jenny Lind, but the idea of owning a circus never entered his mind.

Billy Coup found boyish delight in being a man-in-waiting to Egyptian mummies and as an associate-at-a-distance of General Tom Thumb. The tales that now intrigued him were those of stake drivers and canvasmen, show barker and ticket seller. Nor did the techniques employed by Barnum and his staff escape the precocious sixteen-year-old.

a college course in circus curricula.

In 1869 he completed this undergraduate course and enrolled in a "graduate school" known as Dan Castello's Circus and Caravan. Coup's "thesis" for his "advanced degree" was the organization of a show that traveled by boat and stopped at the principal ports of the Great Lakes. The year spent with Dan Castello gave William Coup an insight into the opportunities offered one who owned a circus. Heretofore he had known the disappointments and frustrations that must ever come to the man of vision who is not free to realize his



W. C. Coup is listed as general manager on this letterhead used by the Barnum show during its second season, and first on rails, 1872.

During Coup's travels with Barnum's aggregation of freaks and oddities he met E. F. and J. Mabie of Delavan, Wisconsin, and discovered in them men who spoke a kindred tongue. In 1861, the year Ft. Sumpter was fired upon and Lincoln issued a call for troops, Coup contracted for the side show privileges of the E. F. and Mabie Circus, the largest one touring our nation at that time. He spent five years with this organization, falling quite in love with its winter quarters city of Delavan which he made his home. His path crossed that of Yankee Robinson whose circus toured the country in the years immediately following the Civil War.

Coup was tremendously attracted to this colorful showman and in 1866 obtained the side show privileges on that famous show. Yankee Robinson was a very kindly man and gave freely of his circus know-how to the young Billy Coup. Always Coup was questioning and listening, learning and challenging. He never tarried long in any one capacity nor with any one organization. Genius cannot be corralled even by its possessor but needs must seek ever widening horizons. The years he had spent on Barnum's "Car of Juggernaut" and managing the side shows of Mabies and Yankee Robinson had constituted

dreams but must see them emasculated by the overly cautions, the penurious, the jealous, or the mentally mediocre employer to who he submits them.

Coup had been a part owner with Dan Castello of the show that bore the latter's name. This co-ownership had put the daring and inventive Coup into a position where he could implement some of the revolutionary concepts with which his fertile brain teemed. Transporting the Castello circus by big lake steamer had not alone eliminated many of the hazards to which the wagon shows in those days of poor roads and uncertain hostelry accommodations were subjected but it had kindled unquenchable fires in the imagination of Coup. His nights were tortured by his inability to give birth to these brain children because of lack of funds and the fact that his own name was little known to circus goers. Fame and funds were his crying needs. He carried this problem with him always as he supervised the loading and unloading of the Castello Circus and Caravan, as he assisted with the erection of the tents and kept a watchful eye on its performance.

At the end of the season Coup journeyed to New York determined to convince his former employer, P. T. Bar-

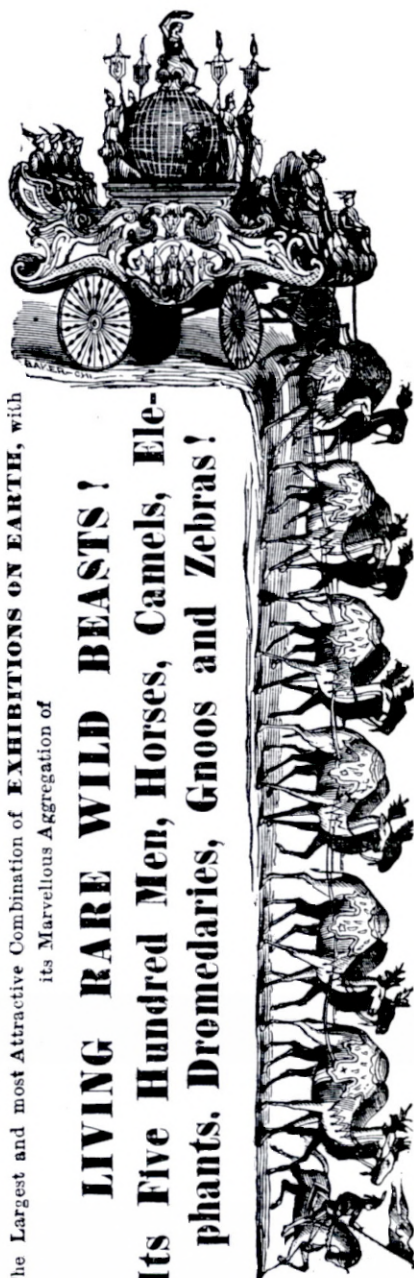
This newspaper ad, announcing the June 20, 1871 date at Newburyport, Mass., is typical of those used by the Barnum show during its first season.

P. T. BARNUM'S

GREAT TRAVELING

Museum, Menagerie,

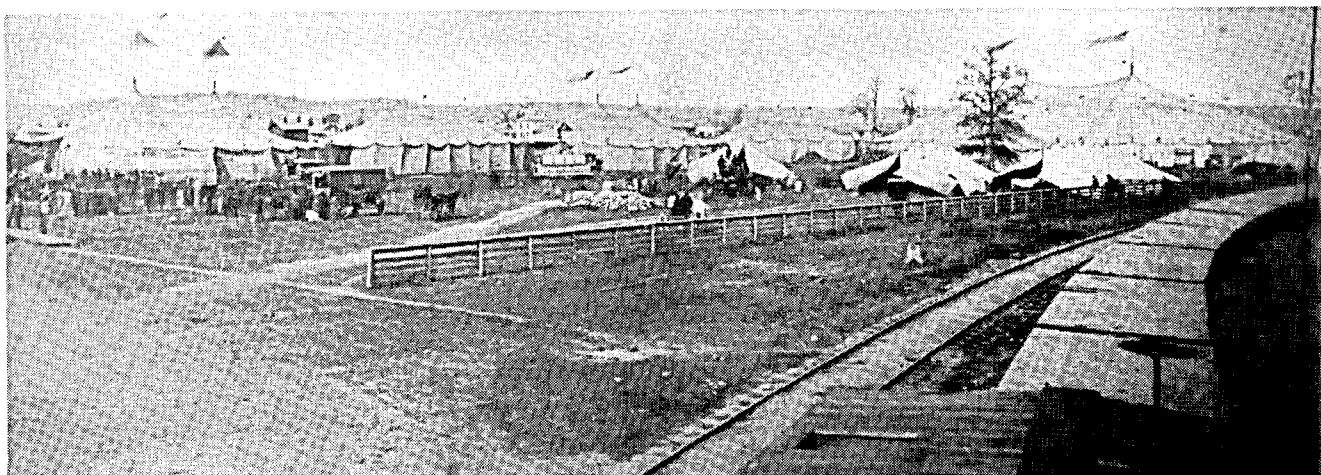
CARAVAN and HIPPODROME!



The Largest and most Attractive Combination of EXHIBITIONS ON EARTH, with its Marvellous Aggregation of

LIVING RARE WILD BEASTS!
Its Five Hundred Men, Horses, Camels, Elephants, Dromedaries, Gnooks and Zebras!

GRAND STREET PROCESSION



num, that the latter could add luster to his fame if he would but lend his name and hayhap some part of his fortune to the enlargement of the Castello and Coup circus. Barnum was shrewd, but so was Coup. The latter knew that the former needed no more money but he also knew that Barnum had an insatiable lust for fame. If the showman whose name was a household word had finally wearied of his active life and truly desired greater leisure to enjoy his estate at Bridgeport, Connecticut, so much the better—that would leave the younger showman more free to be effectively active in the management of the bigger and better circus of which he dreamed. Barnum was slow in giving his decision. Perhaps he wanted time to investigate with some care the man Coup that had evolved from Billy, the man-in-waiting to Egyptian mummies two decades earlier.

Coup returned to Wisconsin and the Dan Castello Circus and Caravan but he seems to have kept his proposals before Mr. Barnum, for on October 8, 1870, the latter wrote that he would join Coup in a show the following spring. Barnum stated he would allow the use of his name in return for 3% of the receipts and added a postscript which read, "I will spare time to cook up the show in New York when you come. I think Siamese Twins would pay."

Thus in the spring of 1871 was born the first Barnum Circus, the show that under the aegis of Coup, Barnum, and Castello was to become one of the great amusement enterprises of all time. Coup's genius was given further opportunity to thrive and expand. As the P. T. Barnum Museum, Menagerie, and Circus crept through the New England countryside during the summer dawns of 1871, Coup noted the weary teamsters, the plodding horses, the dust laden or mud bespattered performers and workingmen and he envisioned an entirely new method of transporting such a show. His own description of

This photo taken in Kalamazoo, Michigan, on October 24, 1872, is one of the earliest views of the Barnum show. The tableau wagon in the center is probably

this venture written years later is eloquent:

"Previous to 1872 the railroad circus was an unknown quantity. Like all other circuses of that day, the big show of which I was the manager traveled by wagon. During our first season our receipts amounted in round numbers to \$400,000, exclusive of side shows, concerts, and candy stands.

"Of course we showed in towns of all sizes and our daily receipts ranged from \$1,000 to \$7,000. Finding that the

After leaving the Barnum show Coup toured his "Equescurriculum", this small handbill was used in 1878.



the "Temple of Juno." A drawing from this photo appears in the 1873 courier. Conover Collection, first published in *The Telescoping Tableaus*, 1956.

receipts in the larger towns were frequently twice and three times as much as in the smaller ones, I became convinced that we could at least double our receipts if we could ignore the small places and travel from one big town to another, thereby drawing the cream of the trade from the adjacent small towns instead of trying to give a separate exhibition in each. This was my reason for determining to move the show by rail the following season . . .

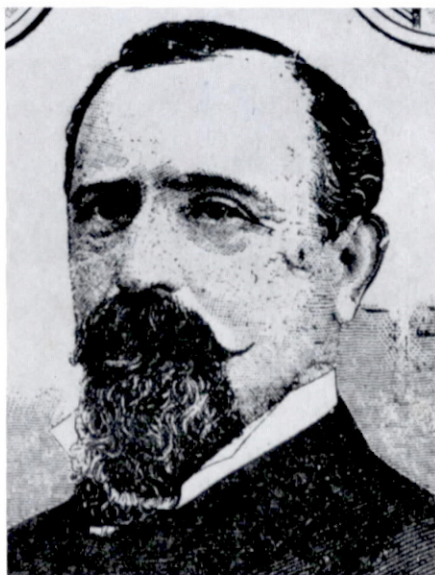
"After a great deal of correspondence I went to Philadelphia and interviewed the officials of the Pennsylvania Railroad Company. I urged, argued and argued until they said I was the most persistent man they had ever seen, and even told me they would pay me if I would leave them in peace. This, however, did not suit my purpose, and I hung on until I finally made arrangements with them.

"After much preparation we eventually fixed upon New Brunswick, N.J., as our first leading place. We were new at the work and so commenced loading at eight P.M., with no extraordinary incidents except the breaking of one of the camel's back . . . the creature having the misfortune to slip off the 'runs.' From New Brunswick we went to Boston, where I hired Pullman cars for our performer and band, and cheaper cars for our laborers and other attaches." SAWDUST AND SPANGLES, W. C. Coup, 1901, pp 61-62.

Loading circus equipment onto railroad cars and then unloading it presented many new and oft times complicated problems for the versatile Coup to solve. He devised the steel "planks" with nubbed surfaces which workmen attached to the last flat car, permitting the opposite end to rest on the ground. Two of these were set parallel to each other, the distance between the two

being that of the distance of the wagons to be loaded. The cages, chariots, carriages, parade wagons and the like were run down these steel planks which quickly came to be dubbed "runs." These became standard equipment for every circus that ever traveled by rails in our country. Some system had to be devised to brake the acceleration in speed of the heavy wagons being thus unloaded, and to achieve this the undaunted Coup designed snubbing posts and rope—a long, heavy stout rope wound on a reel for convenience in carrying. To one end of this rope was attached a heavy steel hook, which one of the roustabouts would drop over a rear axle or hook in a ring at the rear of the wagon to be unloaded. The other end of this rope was handled by the "snubber" who either wound it in a figure eight about two vertical and parallel posts or wound it two or three times about a single post fitted to the side of the flat car. This device, too, became standard with all railway circuses. Coup's mechanical genius was directed always to inventing or improving means and methods whereby circuses could be more quickly and safely loaded and unloaded.

As Coup struggled to solve the multitude of problems, large and small, posed by converting a wagon show to a railway circus, his brain was pondering another vexing situation. Barnum's Museum, and Circus attracted such throngs now that it was playing only the larger cities that it had become necessary to greatly enlarge the tents. As was the custom at the time, the performance was presented in a single ring. The larger tent placed a goodly proportion of the crowd so far from this one ring that a good view of the arenic artists was impossible unless one left his seat at the end of the tent and moved up near enough to get a satisfying view. Hundreds of patrons did exactly this, standing hesitantly or nonchalantly in front of the ducat holders in the seats near the ring. This resulted in dissatisfaction among most of the patrons, and Coup recognized that if the Show wished to play the



W. C. Coup

same route another year this was far from an ideal situation. To him it seemed that a simple solution would be to erect a second ring and give two performances simultaneously.

Barnum had been greatly perturbed when Coup suggested having the big circus transported by rail and refused to assist his young partner in any way in that matter. When now Coup approached the senior showman with this new idea, it seemed nothing short of sheer folly to Barnum. He reminded Coup that this would necessitate twice the number of performers, twice the number of trained animals, and additional workmen, wagons, railway cars, et cetera, but the ebullient junior partner would not be dissuaded. Once again

This is the only known photo of Coup's Enchanted Rolling Palaces, probably taken in 1892. The show carried a good steam calliope, a wax museum, and the coach of Napoleon III, on its three 60 foot cars, and one 50 foot car, one additional car was used as a combination eating and sleeping car for the show personnel. Chester Photo Service photo.

William Coup's powers of persuasion buttressed by his infallible good judgment won the day. In later years he wrote "... it at once hit the popular fancy and proved a great drawing card for us and others, for within a few months showmen all over the country began to give two ring performances. Indeed, from that time it seemed to me that the one-ring show was entirely forgotten."

The two-ring railway circus Coup had developed largely through his own ingenuity, powers of persuasion, and tenacity of purpose marked a great step forward in the evolution of the American circus but it was yet definitely circumscribed by the limitations placed upon any tented amusement enterprise. And there seemed to be virtually no limitations on Coup's originality and imagination. Three years of improving and radically changing the Barnum Show sufficed to satisfy his interest in this type of enterprise.

While Mr. Barnum was in Europe in 1874, Coup gave substance in brick and mortar, timber and plaster to yet another of his dreams. On the site of the later Madison Square Garden in New York City he built the famous Hippodrome, on whose boards were to appear hundreds of the world's great stars of both stage and circus. Its numerous productions were to give birth to an entirely new concept of theatrical presentation. He severed his connections with Barnum and in 1875 Coup took his family and traveled for a time in Europe. Growing restive, he returned to the United States and in partnership with a German animal man, one Charles Reiche, he built the New York Aquarium, which became a mecca for scientists eager to study the flora and fauna there assembled from all over the world. This venture was a financially profitable one from the beginning, but Coup was unhappy because of his partner's insistence that the Aquarium remain open on Sundays. Mr. Coup appreciated the fact that the Aquarium's financial and scientific success was in no small measure attributable to the fact that it had been supported by clergymen.



scientists and educators, and he repeatedly sought to convince Reiche that to keep it open on Sundays was to invite the patronage of an undesirable element intent upon "Sabbath pleasure seeking" with a questionable interest in its world famous exhibits. He reasoned it was better to be content with a steady prosperity than to jeopardize this by alienating the interest and support of the better elements of society.

Reiche failed to understand this reasoning, and the matter remained a bone of contention between the partners. When Mr. Coup's offers to buy were rejected, he impulsively suggested to Mr. Reiche that they flip a coin to determine full ownership. Startled, Reiche agreed. There was a moment's hesitation as Coup realized the enormity of this action. He considered the Aquarium worth at least \$500,000 and knew that it was his wife's "pride and joy." He contemplated the years it would require to recoup the loss should he lose. "After scarcely a moment's hesitation I sent the coin spinning into the air. It dropped upon the desk, and I can now see just how the light fell upon the fateful 'head' which transferred my fortune to my partner. Instantly I executed to him a bill of sale, covering my entire interest in the concern."

There followed nearly two decades of trouping, starting in 1878 with his Equescurriculum, an entirely new concept in the show world, starting with

troupes of trained bronchos, dogs, goats, etc., and a company of Japanese acrobats. He added to this as the season progressed and the following year re-named the aggregation the New United Monster Shows, which developed into one of the largest circuses in the United States.

Four years later Coup established the Chicago Museum in the building then known as McCormick Hall and located at the corner of McKinzie and Clark Streets. In 1884, the year that five poor but ambitious young brothers in a Wisconsin town about 100 miles North of Delavan gave their first circus performance, William C. Coup turned to Wild West and trained animal exhibitions. These held his interest for four years. But in 1891 he again created a profound sensation in our nation by pulling into city after city in the southern and eastern states with his "Enchanted Rolling Palaces." Coup was now fifty-five years old and the arduous life he had lived since a mere boy were beginning to take their toll. The Enchanted Rolling Palaces was an expensive and elaborate train of cars especially constructed to transport a museum across the country. In a way it seemed a rather pathetic attempt to realize again the glories of his New York Aquarium and while it captured the popular fancy it failed to hold his interest for long.

Coup retired to his country estate in

his pretty and much loved city of Delavan, Wisconsin, and only occasionally gave some time to new ventures or appeared briefly with trained animal exhibitions. He died in Jacksonville, Florida, on March 4, 1895, exactly five months short of his sixtieth birthday. He sleeps on his "last lot" in Spring Grove Cemetery beneath a simple grey granite monument on which are inscribed these words:

Erected to the Memory of
William C. Coup

Born
August 4, 1836

Died
March 4, 1895

A Simple Tribute from his
Many Friends

Without doubt William Cameron Coup embodied within his being the most completely integrated genius for circus organization, development and management the world has even known. Seven more giants were to stride across circus lots from coast to coast and from Canada to Mexico, each possessing exceptional talents for showmanship, but these worked as teams and all built on the foundations Coup had erected. Coup had pioneered the paths they were to pave with glamour and with gold.

P. T. BARNUM AND JAMES A. BAILEY

Today the name of Barnum is indelibly associated with "circus" and "The Greatest Show on Earth." It is doubtful this would be true had not the consuming flame burning within the showman from Delavan, Wisconsin driven William C. Coup to persuade Phineas T. Barnum to lend the fame of his name and substantial financial support to a circus enterprise. The man who had grown restive in the retirement he had at first found so enticing and who, therefore, lent an attentive ear to Coup's proposition was born in Bethel, Connecticut on July 5, 1810. The day previous every village and hamlet, every town and city had noisily celebrated the thirty-fourth anniversary of the birth of their nation. There may have been times in his later life when Barnum rejoiced, at least secretly, that he had not arrived on the scene twenty-four hours earlier, for his ego must surely have suffered had he been thus compelled to share his birth date with

This 1881 litho of the Barnum & London show uses "Greatest Show on Earth". Barnum began using "New & Greatest Show on Earth" around 1875 or 76.

P.T. BARNUM'S GREATEST SHOW ON EARTH. NO. 1 GREAT LONDON CIRCUS.
TRAVELING THIS SEASON ONLY. ACTUAL EXPENSES DAILY \$4500.00.
\$10,000 THAT THESE ARE THE ONLY ANIMALS OF THEIR KIND IN AMERICA.

TWO GIANT JET BLACK CAMELS
NEARLY 16 FEET IN HEIGHT
ONLY SPECIMENS EVER UPON EXHIBITION.

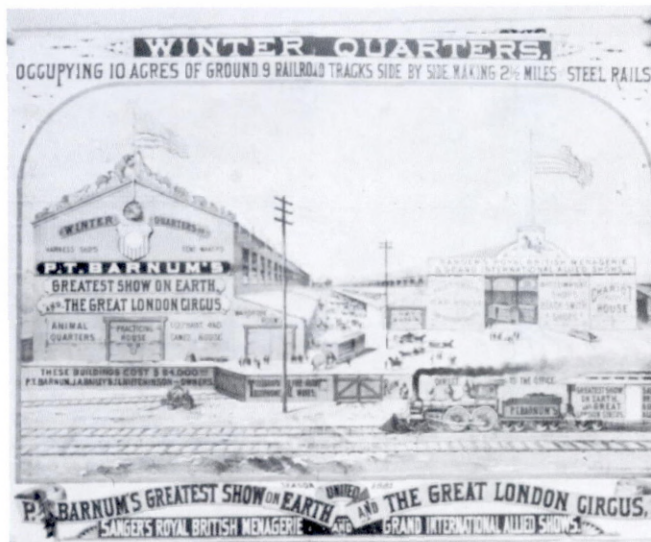
PAIR OF WHITE SACRED CAMELS
OF THE SAME SPECIES
USED BY PILGRIMS ON THEIR LONELY VISITS TO MESSA.



SANGER'S ROYAL BRITISH MENAGERIE. NO. 2 GRAND INTERNATIONAL ALLIED SHOWS.
A COMBINATION OF THE 4 LARGEST SHOWS. P.T. BARNUM, J.A. BAILEY & J.L. HUTCHINSON. SOLE MANAGERS. A CONSOLIDATION OF THE 4 BEST SHOWS.



Phineas T. Barnum



This interesting litho was used in 1881 and illustrated the Bridgeport, Conn., winterquarters. Harold Dunn Collection.

that of the United States of America. His mother named him for her father, Phineas Taylor. His own father was a man of many trades and apparently a master of none. At various times he engaged in farming, tailoring, store keeping, running a livery stable, and finally he kept an inn, as did Coup's father. He died insolvent when Phineas was fifteen.

Three years after this the son operated a little store in Bethel. One day a stranger chanced in. He was none other than Hackaliah Bailey who had brought an elephant to America and made a neat fortune exhibiting this strange giant among beats. As Billy Coup had listened wide-eyed to the tales of travelers told sitting on the veranda or about the fireplace of his father's inn, so now young Barnum harkened to stories Hackaliah related of his experiences. That a fortune was to be accumulated by acquiring and exhibiting the unusual seems to have deeply impressed the young man upon whom poverty then rested so heavily. Some seven years, however, were to elapse before he found an opportunity to amulate the wandering elephant man.

In 1834 young Barnum went to New York City in the hopes of bettering his financial situation, for he had married and had a daughter to support. That winter of 1834-35 was a difficult one for him and his small store of cash was being depleted the while he sought some business affiliation that he felt held promise of future security for himself and his family. He and his wife, Charity, ran a boarding house for a time and finally he purchased an interest in a grocery store. Once again a stranger who was to influence his future dropped into Barnum's grocery. One Coley Bartram, who hailed from

P. T.'s home state, passed a pleasant hour discussing how different was life in Bethel, New York than it was in metropolitan New York with its greater freedom in religious thought and social custom. Bartram chanced to tell Barnum of a most unusual negress he had recently sold. When Barnum expressed some skepticism, Bartram produced a copy of *The Pennsylvania Inquirer* of July 15, 1835 which carried the following notice:

"CURIOSITY. — The citizens of Philadelphia and its vicinity have an opportunity of witnessing at the Masonic Hall, one of the greatest curiosities ever witnessed, viz., JOYCE HETH, a negress aged 161 years, who formerly belonged to the father of Gen. Washington. She has been a member of the Baptist Church one hundred and sixteen years, and can rehearse many hymns, and sing them according to former custom. She was born near the old Potomac River in Virginia, and has for ninety or one hundred years lived in Paris, Kentucky with the Bowling family.

"All who have seen this extraordinary woman are satisfied of the truth of the account of her age. The evidence of the Bowling family, which is respectable, is strong, but the original bill of sale of Augustine Washington, in his own handwriting, and other evidence which the proprietor has in his possession, will satisfy even the most incredulous.

"A lady will attend at the hall during the afternoon and evening for the accommodation of those ladies who may call."

If this negress proved to be the character Bartram portrayed her to be, Barnum envisioned himself becoming another Hackaliah Bailey. P. T. betook

himself to Philadelphia and satisfied himself that Joyce Heth was all that the advertisement in *The Pennsylvania Inquirer* claimed for her. He purchased her for \$1,000, and sold his interest in the grocery store and proceeded to exhibit his newly acquired "Curiosity." He claimed to have grossed \$1,500 a week while he exhibited her in New York and after a time took her on a tour of New England. Whether Barnum had been astute enough to recognize that in acquiring this aged negress he had found something which would intrigue the newspapers of the cities where he exhibited her or whether that was merely accidental is not known. It is known that wherever he took this ancient and clever crone he received reams of newspaper publicity. This was his first lesson in the value of publicity in the show world and he learned it well.

Joyce Heth died in Bethel, Connecticut in early 1836 (Some months before William C. Coup was born in Indiana), and an autopsy disclosed that she was about eighty years old at the time of her death. The New York newspapers learned of this and loudly proclaimed Barnum a fraud. In some of his several autobiographies in later years he professed to have believed in the authenticity of the claims made for Joyce Heth but he chose neither to affirm or deny the assertions of the press, and this was to remain his policy throughout his life. He appreciated the fact that the more publicity he could garner for himself the more successful he would be as a showman.

In April, 1836 Barnum made his first excursion into the circus world but it was of a brief duration and failed to stimulate his imagination or hold for him any lure whatever. He traveled that one season as the partner of Aaron

TRAVELING THIS SEASON ONLY **UNITED** ACTUAL EXPENSES DAILY \$4500.00

P. T. BARNUM'S
GREATEST SHOW ON EARTH
AND THE
GREAT LONDON CIRCUS
AND SANGER'S ROYAL
BRITISH MENAGERIE.

A COMBINATION OF THE
LARGEST SHOWS.
A CONSOLIDATION OF THE
BEST SHOWS.

J. A. BAILEY
CENTRALIZATION OF ALL THAT IS GREAT IN THE AMUSEMENT REALM—TRINITY OF THE THREE GRAND ANIMAL COLLECTIONS OF BARNUM—QUARTERS OF ARCADE EXHIBITIONS IN THREE RINGS—MUSEUM OF GIANTS AND NOTED MIDGET PEOPLE—THE PAST ECLIPSED AND UNPARALLELED IN THE PRESENT—\$8,000,000 INVESTED—A DAILY EXPENDITURE OF \$4,500—THREE TRAINS OF ESPECIALLY CONSTRUCTED RAILROAD EQUIPAGES—NO LIMIT TO ITS ATTRACTIVENESS—THE NUMBER OF ITS FEATURES, REDUCED—COSTUMEPIECES SHOWN FIRST AS IT APPROACHES—A SATISFY FOR THE PUBLIC APPETITE—EACH INDIVIDUAL PERFORMER A CHAMPION—TO BEHOLD THIS REPOSITORY OF SWEETNESS GREATNESS ENDS ALL DESIRE TO SEE MORE, SINCE OF ITS GENUS THERE IS NOTHING LEFT TO SEE.

P. T. BARNUM, J. A. BAILEY & J. L. HUTCHINSON, SOLE OWNERS
M. F. Young, Treas. G. P. Cary, Secy.

Bridgeport Conn Sept 11 1882

The bearer J. H. Davis Esq. who purchased the large elephant "Jumbo" from the London Zoological Gardens for the great travelling Museum Menagerie Circus & Hippodrome belonging exclusively to myself James A. Bailey and James L. Hutchinson sailed from New York tomorrow for Europe and distant countries in pursuit of rare novelties for the above named great show. He goes as our authorized agent for the above purposes. All purchases and contracts which he may make during this journey are coming within the foregoing plans objects are purposed the three sole proprietors before named pledge themselves to ratify and confirm and I bind myself personally to the same effects. Mr. Davis is an honorable and highly respected gentleman.

All consuls or other officers of the U. S. Government are respectfully asked kindly to aid Mr. Davis in his mission and much oblige

P. T. Barnum

This letter signed by P. T. Barnum and dated September 11, 1882, was the authorization carried by J. R. Davis in

Turner who owned a small circus. Barnum was the secretary-treasurer and the ticket seller, receiving a small salary and twenty per cent of the net proceeds. The following year he organized a small tent show of his own and toured some of the southern states but he lost money and lacked enthusiasm for this venture and finally gave it up and returned to New York.

The next three or four years were spent in various business ventures in New York with one more excursion into the traveling show world as the promoter of one Jack Diamond, an interpreter of negro dancers. This proved no more profitable than his earlier ef-

contracting for attractions in Europe. Hertzberg Collection, San Antonio Public Library.

forts and once again he returned to his growing family in New York, his funds of both money and hope at a low ebb.

The year Mr. Barnum was born, a Mr. Scudder had established in New York a museum known as Scudder's American Museum. He had invested what was at that time a considerable fortune in procuring many exhibits of various types—natural history, theatrical curiosities, and some bizarre items that amused his patrons. Barnum had frequented the Museum, for its exhibits appealed to his native curiosity. When in 1841 he learned that Scudder had died and his heirs wished to dispose

of the Museum, Barnum found himself once more excited with the prospects of getting into a field where he believed he could use both his native talents and his experiences in various fields of endeavor. He was surprised to learn that the asking price was only \$15,000.00 for he knew the collection to be worth much more than that, but he also knew that he did not have any such sum to invest.

After protracted negotiations, Barnum acquired control of the American Museum on Broadway at the corner of Ann Street. At long last Phineas T. Barnum had found an enterprise that was to fire his imagination and give him virtually limitless opportunities to develop his latent capacities for showmanship. There was virtually nothing available in this country or the lands beyond the seas that he did not at one time or another exhibit in his Museum. Most of these acquisitions were as he represented them and were either amusing or educational or both, but Barnum exploited the field of humbugery to his own pecuniary advantage and to his intense delight, always stopping short of unpardonable deceit. He had an innate sense that told him how much the public would accept with good nature and even relish and he sought always to make sure that he did not overstep that boundary. If small segments of the public on occasion took exception to his methods and this resulted in open controversy, he remained aloof, fully appreciating the value that would accrue to the Museum. But he generally saw to it that a second controversy did not follow too soon after the first. Barnum grew ever more aware of a phase of human psychology that lead people to enjoy matching their wits against his. Thousands tramped into his Museum each year and of these many went with the express purpose of seeking to detect any evidence of fraud they might find among the exhibits. Once engrossed in the multitude of exhibits always to be seen they might forget their intent to play amateur detective and leave after one to several hours content to have absorbed much knowledge and enjoyed many a laugh. If his Cardiff giant or mermaid did arouse their doubts more often than not they laughed at the gullibility of the rest of the public and considered Barnum a most clever individual. No doubt there were those who secretly envied him his talents for "legitimate" deception.

Less than a year after Barnum opened his American Museum he acquired one of the greatest attractions he was ever to exploit. His brother, Philo, kept a hotel in Bridgeport, Connecticut, and through him his talents for "legitimate" deception.

Less than a year after Barnum

opened his American Museum he acquired one of the greatest attractions he was ever to exploit. His brother, Philo, kept a hotel in Bridgeport, Connecticut, and through him Phineas learned of a perfectly formed midget that played with the children on the streets of this Connecticut city. Barnum made inquiries and learned that this child was then five years old, twenty-five inches tall, and weighed fifteen pounds. He had neither deformity or blemish. Mr. Barnum called on the child's father, Sherwood Stratton, and persuaded him to allow the midget to be one of the exhibits of the unusual in the American Museum. Although the son, Charles, was much smaller than he should have been at his age, Barnum feared he might prove to be a case of merely retarded growth and so signed a contract for only a month. This, too, afforded Phineas T. the opportunity to study the reaction of the public to this entirely new exhibit. Then one of Mrs. Barnum's happiest inspirations came to him—he gave the young midget the name of "General Tom Thumb." It would be difficult to conceive of a cognomen for this perfectly built midget that would more quickly catch the popular fancy.

In January, 1844 Barnum sailed for England with Tom Thumb, escorted to the sailing vessel by a brass band and thousands of curious spectators. During the next three years the little "General" was seen by great crowds in England and on the Continent. Royalty and nobility vied with one another in wineing and dining him and showering him with gifts, including such items as carriages and furniture built to fit him. Only a slightly lesser attraction was Phineas T. Barnum, the flamboyant showman from that strange land of painted Indians and woodsmen in coonskin caps beyond the Atlantic.

While abroad Barnum had seen the Brighton Pavilion, and its hideous Oriental-type architecture appealed to him so much that he engaged architects and arranged to have a similar building erected on his property in Bridgeport, Connecticut. This was complete about the time he returned to this country after his triumphal tour with Tom Thumb, and he named it Iranistan and had several acres of land surrounding it on Long Island Sound ornately landscaped. So proud was he of this fantastic home that he used cuts of it on his letterheads.

Barnum continued to add to and constantly change the exhibits in his American Museum but all the while something within impelled him to remain alert to another opportunity to match the success that had been his with Gen. Tom Thumb. He had heard of a young woman whose singing was captivating European audiences and had

he postponed his departure for America by a few weeks he might have seen and heard her in London. At the time he was intent upon returning to supervise the finishing touches on his bizarre new home and to again assume personal command of the Museum. It was only as he grew restive in the comparative inactivity that was then his at Iranistan that his mind began to toy with the idea of persuading "The Swedish Nightingale" to make a concert tour of his country, under the aegis of Phineas T. Barnum. It took no little persuasion to consummate this plan, but that was for Barnum no small part of his interest in the project. With her contract finally signed and a large sum of money deposited with London Bankers to assure her agents against any possible fraud, Barnum found his next delight in unleashing a flood of publicity concerning this latest of his ventures.

HARPER'S WEEKLY

JOURNAL OF CIVILIZATION



Barnum sought to overwhelm the Swedish songstress with the reception planned for her, but Jenny Lind had become accustomed to adulation and was quite in command of herself. She found the great showman who sponsored her appearance in youthful American no less intriguing than the multitudes found her, and it seems to have pleased her at times to feed his ego. Shortly after her arrival Barnum dined with her, and she asked if she might drink to his health. On a subsequent occasion Miss Lind sweetly assured the builder of Iranistan that it was the picture of his house on his letterheads that had been the final inducement that led her to sign a contract with him.

Jenny Lind proved to be a sensation for some months after her initial con-

cert in Castle Garden, New York and she appeared in such metropolitan centers as Boston, Washington, and Philadelphia, but as time wore on her popularity waned and she grew discontent with Barnum's management. After nine months she paid him a considerable sum to be released from her contract. He was generous with her throughout their relationship but was quite as happy as she was to be relieved of it. She toured the country for a time but without the showman's advance build-up she found her success less spectacular than it had been. After a farewell concert in Castle Garden in May of 1852 she and her husband returned to England to make their home, and Barnum renewed his interest in the American Museum.

In the next few years he imported elephants from Ceylon, white whales and many other attractions for the museum, took Tom Thumb on another trip to Europe, found a second well proportioned midget whom he named "Commodore" Nutt, persuaded "General" Thumb to marry Lavinia Warren amidst pomp and circumstance, and in a multitude of ways kept his public properly entertained, amused or vexed. But for decades of almost constant playing upon the inexhaustible passion of mankind for amusement, to paraphrase Barnum himself, he found his way of life beginning to pall. Once again he sought retirement, this time in Waldemere, the home he had built some years after Iranistan had been destroyed by fire.

He was approaching sixty years of age and with ample financial means he felt he had earned the right to spend the balance of his life following the pursuits of leisure. After a few months these, too, began to pall, and it was at this opportune time that William C. Coup of Delavan, Wisconsin, put in an appearance at Waldemere.

Although Mr. Barnum had found his dynamic energies outstripping the demands he made on them in Waldemere and Bridgeport, he yet did not find the prospect of joining hands in a circus venture as alluring as he had formerly found such projects as exploiting the amusement hunger and the gullibility of the American people with his Museum, building Midget Charles Stratton into an international figure, promoting the concert tour of Jenny Lind in this country, or getting the renowned naturalist, Louis Agassiz, to certify to the authenticity of white whales. Whether this was due to waning physical powers, to a failure to fully appreciate what opportunities a circus would afford him for further exploiting Phineas T.'s reputation, or a desire to investigate the obviously competent man, William C. Coup, before he, Barnum committed himself is not discoverable. There is, however, no legitimate doubt that "The

Greatest Show on Earth" did not have its inception with Barnum, his later assertions to the contrary notwithstanding.

If Mr. Coup were more intent upon exploiting the name of Barnum than he was upon procuring that gentleman's active participation in the new venture, he, Coup, none the less knew that should P. T. elect to "run the show" the circus would not suffer.

During the three years that Coup remained associated with Barnum in their circus enterprise he, Coup, remained the dominant factor in its development. His was the mechanical genius that was able to give substance to the imaginative powers of both men and he must have been surprised at times to find Barnum opposing such suggestions as placing the circus on rails, manning two rings instead of one with arenic artists, adding a center pole to the main tent, and other innovations Coup's brain conceived. Whether this opposition was born of Barnum's increasing conservatism with advancing age or whether he resented the younger man's greater creativeness one can only speculate. It appears, however, that Barnum entered more enthusiastically and imaginatively into the management and development of the circus after Coup's departure in 1875. It was in 1874 that he gained a good deal of publicity by inviting King Kalakaua of the Hawaiian Islands to be his guest at the show. In 1876 he exploited the centenary of the Declaration of Independence to its fullest extent with special pageants, costumes in harmony with these and other devices. It was this year of 1876 that once again presented him with a golden opportunity to exploit his patriotism.

That was a unique characteristic of Barnum's. There can be no least question that his patriotism, like his religion, was deep and sincere, but he never hid either under a bushel basket. It was his uncanny ability to exhibit both his patriotism and his religious convictions as to convince the public, including the rigid clergy of his day, of his sincerity, and this was no small factor in his tremendous success in life. In other ways, too, he won and held the good will of those important formulators of public opinion—the clergy and the press. Knowing that his circus enterprise might be deemed less educational than had his American Museum, Barnum let it be known that in every city his Show played complimentary tickets awaited every clergyman's family and every newspaper editor's family. Free tickets always went to the orphanages, with no pledge for secrecy attached to this gesture. The members of the ministerial profession welcomed the opportunity to take their wives and children to so innocent an amusement as the

circus, for in most instances their meager salaries afforded few such luxuries. Nor were the members of Fourth Estate immune to this opportunity and they possessed as good if not better media than the clergy to show their gratitude.

Barnum's circus was among the first of the major shows to benefit from the great strides made in journalism during and subsequent to our earth-shaking Civil War. In one of his autobiographies Mr. Barnum commented, "Without printer's ink, I should have been no bigger than Tom Thumb."

Eight years after Mr. Barnum entered upon his circus venture there occurred an event that was to lead to his inextricably mingling the career of his latter years with those of the third of the circus monarchs, James Anthony Bailey.



James A. Bailey

June 28, 1845 in Detroit, Michigan, there was born to a Scotch-Irish couple a son they named James Anthony McGinnis. Left an orphan at nine, Jim McGinnis was placed under the guardianship of a brother-in-law who proved indifferent to the boy's dreams and welfare. Rebelling against the treatment accorded him in his guardian's home, young Jim ran away with the whole

sum of twenty-five cents to see him through until he could find work. A farmer hired him to help with the harvests, paying him about \$3.00 per month and his "keep." Again the sensitive, homeless lad met with indifference and discrimination and once more sought something better in some elusive place beyond the confines of the farm. He trudged to Pontiac, several miles distant, and there found employment as a bellhop in the Hodges House. There his eagerness to please and the dispatch with which he performed his duties won favorable comment.

In the summer of 1860 among the guests registered at the Hodges House was one Frederick H. Bailey, general agent of the Robinson and Lake Circus. Circus general agents are of necessity observant mortals, and Fred Bailey noted how superior Jim McGinnis was to the average bellhop. He engaged the thirteen-year old lad in conversation and convinced him there were greater opportunities to earn a living and learn the ways of the world traveling with a circus than there were serving traveling men in a hotel. On June 17 of that year orphaned McGinnis joined out with the advertising brigade of the Robinson and Lake Circus, then one of the larger shows on tour though it was a far cry from the one that later was to bear his name.

In Fred Bailey young James McGinnis had for the first time in his four years as an orphan found someone who expressed approval of his ambitions and who took an interest in his future. James determined to put his wretched past behind him and to forever wipe out all associations with his family. To this end he adopted the surname of his benefactor and was thenceforth known as James A. Bailey.

Robinson and Lake shortly dissolved partnership and the youthful member of the advertising brigade chose to cast his lot with Lake. He stayed until 1863 when he accepted a position in a theater

The Cooper & Bailey Great International Ten Allied Shows on the lot in Australia, 1876. McCaddon Collection, Princeton University Library.



Our Civil War had reached mid-stream that year. The little town of Gettysburg, Pennsylvania had found itself the chance meeting place of the armies of the North and the South and for the first three days of July had had its somnolence shattered by shot and shell, and on the Fourth found itself confronted with the duty of caring for the wounded and burying the dead. (Jim Bailey became sixteen that Fourth.) In the States of the Union and in the States of the Confederacy were hosts of men eager to capitalize on the opportunities afforded to build fortunes by satisfying the multitudinous needs of the armed forces. One of these sutlers, wealthy A. H. Green, attended the theater in Nashville one evening. He asked the youthful ticket seller-usher for a good seat and when his request was graciously granted tendered James Bailey a \$5.00 tip. He was both surprised and impressed when this was courteously refused. Army Contractor Green the next day sought out the honest usher and tendered him a position at \$30.00 per week. As a sutler's clerk Bailey found life even more exciting than he had as a circus bill poster. He witnessed the skirmishes and battles as Sherman's army fought its way from Chattanooga to Atlanta and several times risked his life to deliver mail to the boys in blue. Atlanta taken in September, 1864, Sherman prepared for his March to the sea and ordered all noncombatants to the rear. Sutler Green assigned to his competent and trustworthy clerk the responsibility for supervising the removal of valuable supplies. This took Bailey back to Chattanooga. Early in 1865 he was sent on a mission to Cincinnati and was pleased to meet there his former employer, Mr. Lake.

When Mr. Lake declined, Mr. Bailey did as he was always to do throughout his life, honorably fulfilled his agreement.

Bailey spent the next four years with the Lake organization, working faithfully, observing much and saving money. In 1869, the year that Coup organized the Dan Castello Circus to travel the Great Lakes by steamboat, he purchased an interest in the privileges of a show managed by Hemings, Cooper and Whitby. Again Bailey's abilities were recognized, and after two years he was made the show's general agent—the position Fred Bailey held on the Robinson and Lake Circus at the time he put up at the Hodges House in Pontiac, Michigan and persuaded a young bellhop to join the circus's advertising brigade. This was the same year, 1871, that Barnum, yielding to Coup's arguments and persuasions, put the P. T. Barnum, Museum, Menagerie and Circus on the road—his first venture into this field of amusement.

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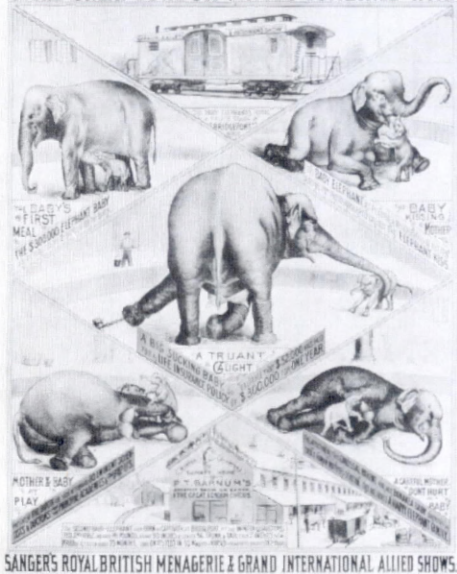
integrity. In 1874 the firm of Hemings, Cooper and Whitby was dissolved, and J. E. Cooper entered into a fifty-fifty partnership with James A. Bailey. The new firm was known as Cooper and Bailey, International Allied Shows. This same year found Coup struggling and succeeding in putting the Barnum Circus on rails, the first circus owned train to travel thus in our nation.

William C. Coup was thirty-five when, as a partner of Phineas T. Barnum, he, Coup, could first give full play to his latent talents as a showman. James A. Bailey was twenty-five when, as a partner of J. E. Cooper, he could first implement his potential capacities. Only four years later he captured the attention of the entire show world by daringly chartering ships to transport this big circus to Australia. It proved such a financial success that he proceeded to take it to New Zealand, Tasmania, India, Brazil and Peru before returning to this country. Before leaving South America Bailey had arranged with his agents to purchase the Great London Show which was in financial straits. In 1879 this circus took to the road under the banners of Great London Circus, Sanger's Royal British Menagerie and Cooper, Bailey and Co's. International Allied Shows. This exploit commanded the interest and the respect of every executive in the nation.

Upon the return of the Great London Circus, Sanger's Royal British Menagerie, and Great International Shows to the United States after this highly successful two year tour it was apparent that here was an organization that would offer the first real competition to Barnum in the circus field. This competition became an open one with Bailey challenging Barnum for territory and for patronage. Like Coup, Bailey was an innovator. The Cooper and Bailey Show advertised that they were lighting their big top with electricity, the first circus to forego gas illumination. James Bailey knew that he would profit from this radical change — increase immeasurably the safety of the Show and its patrons, and reap a harvest of publicity for so daring an innovation. Barnum countered with the addition of new exhibits, more freaks, a greater expenditure for advertising, only to have his rival equal or surpass each such endeavor.

In 1880, two years after the return to the United States of the Cooper and Bailey Show, one of their elephants, Hebe, played the trump card in this rivalry. It was then she gave birth to the first elephant to be born in captivity in this country—the event that lead Barnum to misplay his hand. His telegram offering \$100,000 for Bailey's latest "innovation" appeared in bold letters on every billboard along the route where the two circuses vied for

**P.T. BARNUM'S GREATEST SHOW ON EARTH.
& THE GREAT LONDON CIRCUS COMBINED WITH**



The Barnum & London show advertised the biggest elephant, Jumbo, as well as the smallest, a baby born Feb. 2, 1882, during the 1882 season.

territory, with the laconic but eloquent comment: "What Barnum thinks of the baby elephant." Thousands smiled as they read, recognizing that this "out-Barnumed" Barnum. Thousands must have wondered, "What now?" Barnum did not need to see the smiles or hear the query. He knew he had met a rival worthy of his finest steel.

Barnum had known James L. Hutchinson for some time and now tendered him a free partnership in the consolidated show if he could persuade Bailey to join forces. There followed a series of negotiations, and at the close of that season American's two largest circuses united under the firm name of Barnum, Bailey & Hutchinson, as Mr. Cooper had withdrawn and died shortly after. Hutchinson sold his interest a little later, and the title became Barnum & Bailey, Greatest Show on Earth.

James A. Bailey was thirty-three when he entered into a partnership with Phineas T. Barnum: William C. Coup had been thirty-five when he achieved that goal. Just as Barnum had soon learned that his first circus partner, Coup, was a man of great imagination, unyielding perseverance, and strong will, so now did the older man learn that his new circus partner was a born showman with practical ideas for some radical departures from tradition and a firm determination to implement these.

Phineas T. Barnum at seventy and James A. Bailey at thirty-three had little in common other than their determination to own and manage the biggest and best circus in the U. S. A. Barnum had grown corpulent, conserva-

tive, placid and self-satisfied. Bailey was thin, of scarce height, daring, nervous, and driven by an inner urge to excel. One aspect of his younger years Barnum retained to the end — his love of publicity for himself. Bailey was reticent almost to a fault, shunning personal publicity and remaining aloof from the press and the public. He would have preferred that his picture be omitted from the circus advertising but in this yielded to the advice of others. Barnum believed that the American public relished having its credulity stretched or that at least they enjoyed a humbug if it were of the genus **Barnum**. Bailey detested this trait in anyone. He never hesitated to pay large sums of money if that were necessary to produce the exceptional, the fantastic, the unique but he firmly believed that for any enterprise to both expand and endure it was essential that it present or sell exactly what it advertised.

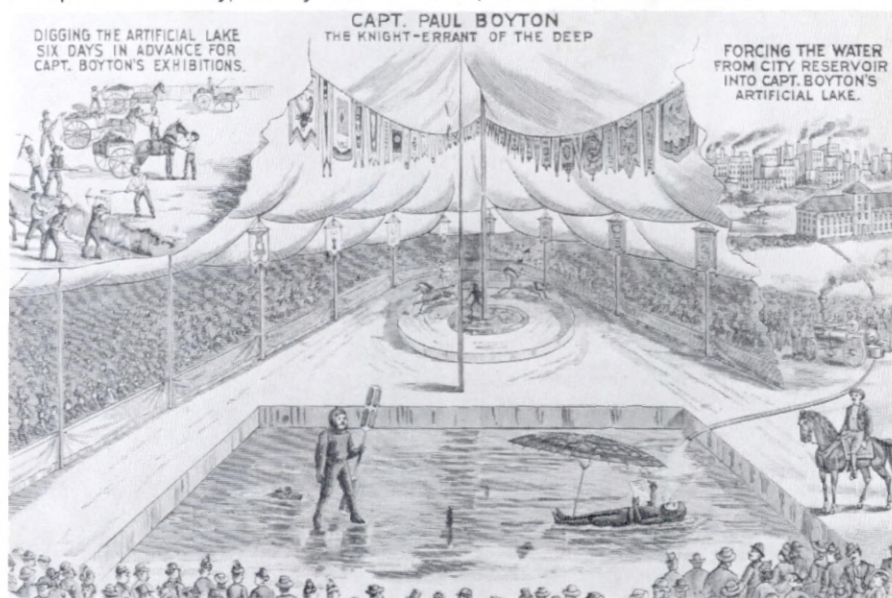
The new partners as they worked and planned through the winter of 1880-81 found they often differed, but compromise was usually amicably reached. On one point, however, Bailey was adamant — he insisted that when their Show opened in the spring it must be with three rings — not the two inaugurated a decade earlier by Coup. Barnum opposed this as he had opposed Coup's suggestion but again he was compelled to yield and later he boasted of this innovation, in Barnumesque fashion. It was characteristic of Barnum to climb on the bandwagon and claim credit for every success his circuses met with whether or not he had had anything to do with the circumstances that brought these about. It was so with the purchase of Jumbo, the elephant whose

name remains synonymous with gigantic.

To read P. T.'s accounts of the purchase, transportation to America and exhibition of Jumbo one would think that Barnum alone was to be credited with the discovery and acquisition of this rarity. Actually he knew nothing of the transaction until it was consummated. Barnum & Bailey had delegated one of their agents, J. E. Warner, to go to Europe at the close of the 1882 season to find and buy enough animals to constitute an excellent menagerie — a department in which their Show had been weak and one in which Adam Forepaugh had far outstripped them. Because Mr. Barnum had many contacts in Europe he had supplied Mr. Warner with a number of letters of introduction to various of his, Barnum's, friends and acquaintances and the Circus had given its agent a letter of credit for \$75,000 with the stipulation he was to have more money should that prove necessary to accomplish the purpose. Mr. Warner discovered Jumbo, learned that he could be purchased for \$10,000 but that the circus would have to accept full responsibility for his transportation from the London Zoo to the United States. Mr. Warner felt that he lacked the authority to assume this responsibility and arranged to have the sale held in abeyance until he could contact his employers. He returned to this country and in an interview with Mr. Bailey, with only the press agent, "Tody" Hamilton present, Mr. Warner was expressly authorized to make all necessary arrangements for Jumbo's transfer to New York. The controversy that resulted in England as a result of the sale of Jumbo to the American circus

In 1887 Barnum & Bailey presented the "original frogman" Capt. Paul Boyton, a neptunian novelty, nearly half of a

courier for that season was devoted to Boyton. This illustration was the center spread of the 1887 courier.



was largely a publicity stunt of the Show's press agents.¹ (The Billboard: Oct. 27, 1906, p. 32 and The Barnum & Bailey program 1910.)

Mr. Bailey found it increasingly difficult to reconcile his ideas of integrity in the presentation of the circus's attractions with those of the more flamboyant Barnum. In 1885 he became so unhappy with the situation that he sold his interest to P. T. Barnum. During the next two seasons the Show lacked a decisive management. Barnum's advancing years increased his conservatism without decreasing his egotism, and members of his executive staff found it extremely difficult to work with him. Adam Forepaugh signed a lease for the Garden opening for the spring of 1887. As the season of 1887 wore on it became increasingly apparent to everyone connected with the organization, including Mr. Barnum himself, that the circus needed the steady hand of James A. Bailey at the helm. In October Bailey repurchased a one-half interest in the Show with the express stipulation that henceforth he was to be in supreme command.

With Mr. Bailey at the helm the 1888 season found the circus again a smooth running organization, operating under the title Barnum & Bailey's Greatest Show on Earth. In addition to managing its tour in this country he found time and energy to complete plans for taking this large show to England for a winter season at the Olympia in London which had a greater seating capacity than did Madison Square Garden in New York. Mr. Barnum was apprised of these plans shortly before the Circus was to embark on four chartered steamers, too late for him to make any effectual protest. He and his young wife, the former Nancy Fish of England, accompanied the Show, and Barnum found

in and gave delight to the crowds that favored the circus with their patronage during the three months run.¹ (1. The Barnum & Bailey program 1910.) P. T. Barnum, M. R. Werner p 361)

Adam Forepaugh died in January of 1890, and Barnum & Bailey bought this show. Barnum died in April of the following year, and Bailey purchased the former's share in their circus and became the sole owner of this greatest of all tented amusement enterprises. In 1895 Col. William F. Cody, owner of the Buffalo Bill Show ran into financial difficulties and appealed to James A. Bailey for assistance. A decade before this, five Wisconsin boys had taken out a small wagon circus which by 1895 had made such strides that it was beginning to cause Bailey concern. Partly out of a kindly feeling for Col. Cody and partly to have an opportunity to so route the Buffalo Bill Circus to offer competition to the Ringlings, Bailey bought a half interest in the wild west organization. He proceeded to put the Buffalo Bill Show on rails so that it need not pursue its former policy of playing several weeks in each city on its route, dependent on renting railway rolling stock to make each move. Bailey sold a part of his interest in this show to W. W. Cole. That same season the Sells Bros. found themselves in real difficulty as a result of trying to compete with the Ringling Bros. Circus. Bailey suggested to them that they join forces with him and Cole and merge the Forepaugh and the Sells Bros. titles, the latter to own one-half of the stock.

So in the spring of 1896 another show

The former Elephant Telescoping Tableau is shown here in the winter of 1891-92 at the Bridgeport winterquarters. This was taken just after it was rebuilt. Princeton University Library Collection.



8 Acres of Snow White and the Giant's Tent.

Barnum and London Shows!

8 Monster United Shows!

The Mighty JUMBO!

The Mammoth The Powerful

JUMBO!

29 TRAINED ELEPHANTS 29

32 LAMBS and UNUSUAL MEN 32

10 LIONESS 10

10 HORN, GRAY and BROWN 10

6 KITTENS CAP BEHOLD! 6

7 LIONS OF WILD BEASTS 7

2 ENORMOUS MENAGERIES 2

TWO WILD MEN OF MOROCCO!

Col. Ruth Goshen.

Museum of Living Wonders

Foreign and Native Circus Company

New Menagerie of Genus & Versatility

Thrilling Hippodrome Races!

Exciting Interest, and Greater Variety

The Mighty Street Parade and Entire Show

15,000 GOOD SEATS. 2 FULL PERFORMANCES EVERY DAY.

This herald was used during the 1884 season with JUMBO as the feature attraction.

in which James A. Bailey had an interest took to the road under the title of Adam Forepaugh and Sells Bros., America's Greatest Shows Consolidated. (Bill Chipman in Ringling Bros. and Barnum & Bailey Route Book, 1947.

Bailey in thus acquiring financial interests in these other shows was satisfying an old inner urge to be America's foremost showman the while he protected this position by building organizations that would hold "his" territory against the rising Ringlings the while he fulfilled another dream—to tour Europe with the Greatest Show on Earth.

Late in 1897 Bailey took this huge aggregation of executives and advertising personnel, performers and trained animals, menagerie and baggage stock,



and parade paraphernalia to Europe. For five seasons he savored the satisfaction of one triumphal tour after another. England and France especially reveled in the varied amusement afforded by this gigantic circus, so typically American in character and presentation. Finally in 1903 the Barnum & Bailey Circus embarked for the United States, leaving behind a vast store of good will for our nation.

A new century had dawned the while Bailey's Show had paraded the narrow, cobblestone streets of London and the boulevards of Paris. He returned to his native land to find that the circus so painfully and painstakingly built by the five Baraboo brothers was enjoying a patronage of which Barnum would have been justifiably proud. Having noted how avid was the interest of Europeans in American Indians and cowboys Bailey arranged for the Buffalo Bill Wild West Show to go abroad in 1903 and he turned his personal attentions to the problems posed for him by the Ringlings.

The old and the young Goliaths of

On August 28, 1891, the Barnum show train was wrecked in Potsdam, New York. Three of the horse stock cars are shown here.

the circus world battled for prestige through the seasons of 1903 and 1904, each managed by astute showmen. Bailey had always seen the wisdom of compromise when to ignore it might spell disaster. So late in 1904 he and the five Ringlings brothers entered into an agreement that promised to be mutually advantageous. The Ringlings were to purchase a one-half interest in the Forepaugh-Sells Show and divide the country between that circus, their own, and the Barnum & Bailey organizations for the 1905, 1906 and 1907 seasons.

Bailey's challenge for the 1905 season was to take The Greatest Show on Earth to the Pacific coast for the first time. This meant traversing the "star-

The cook house range wagon is shown during a stand in England during the 1898 season.



BARNUM & BAILEY WINTER QUARTERS,	
STOKE-ON-TRENT.	

Christmas, December 25th, 1899.	

DINNER.	
Soup.	OYSTER.
Roast.	YOUNG TURKEY—CRANBERRY SAUCE.
	SIRLOIN OF BEEF—MUSHROOM SAUCE.
	LOIN OF PORK—APPLE SAUCE.
Vegetables.	
MASHED POTATOES.	STRING BEANS. CELERY.
Dessert.	
ENGLISH PLUM PUDDING—BRANDY SAUCE.	
FRUIT.	NUTS.
TEA.	COFFEE.

The traditional winterquarters Christmas dinner was served at Stoke-On-Trent in England in 1899. This is the menu printed for the occasion.

vation trail" out where the West begins, where cities were few and far between, the problem of feed and water for stock not easily solved, and mountain travel for circus-laden trains extremely hazardous. The people in the far West were as delighted to have this giant circus pay their cities a visit as had been the people of Scotland and Belgium, Germany and Austria-Hungary. California welcomed it with much the same enthusiasm as had France. Perhaps that successful transcontinental tour allayed some of Bailey's anxieties regarding sufficient American territory to enable three large circuses to thrive. At least he plunged into plans and ar-





rangements for the following season, with the Barnum & Bailey Circus to open in Madison Square Garden for a five week engagement before taking to the road for its long summer tour.

Then fate decreed that James Anthony Bailey had garnered unto himself enough of triumphs and laurels. She struck him down with dread erysipelas, and on the afternoon of April 11, 1906 at his home in Mt. Vernon, New York he departed for "the last lot," lacking three months of being fifty-nine years of age. He had survived Mr. Barnum by fifteen years and four days.

The deep esteem and genuine affection in which James Bailey was held

The Two Hemispheres bandwagon with the 40 horse hitch is shown during the 1903 season.

by his associates from the lowliest stake driver to the chief executives on his circuses was eloquently expressed in the 1906 Barnum & Bailey Route Book, for which we quote:

"On Wednesday evening, April 11, 1906, the Barnum & Bailey Greatest Show on Earth was exhibiting as usual in Madison Square Garden . . . Clair's Band was playing the same lively airs as on any other evening; the artists performed their acts, thrilling or mirth-provoking . . . a happy, carefree audience applauded and laughed. Perhaps everyone in that great arched amphitheater had given him or herself up to the exhilaration of the hour, to the exclusion of care and sorrow which are the portion of all humanity. Laughter and gaiety were in the air . . . Among the throng of spectators not one knew that the hand of the master, who had fashioned and moulded that entertainment, lay still forever. Behind the scenes, in the dressing-rooms and the pad-room, in the lobby and the offices, it was different. Hushed voices were mechanically repeating the message which fell upon not-yet comprehending ears; artists, employees and officers

alike were all too shocked and awed to be valuable about their common loss. Surely, tragedy and comedy were never yet drawn closer together than on that evening, when clowns would dry their eyes to rush forth into the glare of the electric light performing their wonted drolleries with the heaviest of hearts! No one who was in the 'Garden' that evening will forget the sincere and unutterable sadness universal among all classes on the employees, when the news was passed around that the 'Guv'nor' was dead . . .

"Shrewd in business matters as he was, his word was an absolute gold bond, and hundreds of those who worked for him in many capacities never troubled about a contract. His was not the diplomacy of subtlety; rather, there was a simple straightforwardness and frankness which left no one in doubt as to what his thoughts were. Respected by his compeers, and loved by his employees! Surely none could wish a better fame!"

With so tragic a childhood that he wanted never to hear his own name mentioned, James A. Bailey lavished love and tenderness upon children, particularly those who had been orphaned, and was kind to his fellow man, never asking of an employee any service he was not himself willing to perform.

OFFICIAL ROUTE

OF THE

BARNUM & BAILEY

GREATEST SHOW ON EARTH

Touring The Continent.

Season 1901.

Date	Town	Country	Railway	K.M.
Oct. 17	Bruxelles	Belgium	Belgian State	50
28	Leuven	"	"	26
29	Malmes	"	"	35
31	Antwerp	"	"	38
Nov. 1	"	"	"	"
2	"	"	"	"
3	"	"	"	"
4	"	"	"	"
5	"	"	"	"
6	"	"	"	"
7	Abbe	"	"	51
8	Ghent	"	"	57
9	"	"	"	"
10	Bruges	"	"	45
11	Ypres	"	Flanders Occidental	60
12	Roulers	"	"	25
13	Courtrai	"	"	32
14	Turnhout	"	Belgian State	38
15	Mons	"	"	49
16	"	"	"	"
17	"	"	"	"

CLOSE OF SUMMER SEASON

Winter address

Salle des Fêtes

Paris France.

Cable address

"Barnum Paris".

P.T. BARNUM'S GREATEST SHOW ON EARTH & THE GREAT LONDON CIRCUS, COMBINED WITH

EXTERIOR VIEW OF OUR GREAT CITY OF PENTON THE LARGEST TENT EVER MADE

ACTUAL FEATURES WITH A DEEN ONLY AN UNUSUAL STUPENDOUS ENTERTAINMENT EVERY AFTERNOON & NIGHT

LITERAL SCENES FROM A PHOTOGRAPH OF THE 3 RINGS RACING TRACK'S INTERIOR WITH 7 UNITED MONSTER SHOWS

SANGERS ROYAL BRITISH MENAGERIE & GRAND INTERNATIONAL ALLIED SHOWS.

SELLS-FLOTO CIRCUS

An Editorial, By Bob Parkinson

To my "F" generation of circus fans (forties and fifties) the Sells-Floto Circus holds a unique and exciting place in our memories. Just as a trimly dressed girls holds more fascination than all-revealing nudity, so our fleeting exposure to Sells-Floto "The Circus Beautiful" left us thirsting for more just as she went off the road (1932). The name itself, Sells-Floto, has a circus ring to it and in company with Ringling Bros. it has to stand as co-champion as one of the two most circus sounding titles of all.

Another factor which set it apart from other shows was its predominantly white train and wagons, by which it achieved the nick-name "The White Show." As for me, and likely others of my generation, impressions were heavily affected by the books of Courtney Ryley Cooper which dwelt considerably on Sells-Floto.

Sells-Floto also has a sound that is female in gender. Like a female, it was second in size to Ringling-Barnum yet

quite vexatious and independent. All this, coupled with the purity of its white appearance and slogan "The Circus Beautiful" gave it the identity and appeal of a female. Ringling-Barnum was, as it is today, the king and Greatest Show On Earth — but Sells-Floto was admired and loved by us as queen, mother and beautiful temptress all in one.

Those who are younger than our "F" generation can't remember, and will look upon these pages with an historic eye. Those over 60 will surely have fond memories of Sells-Floto, but we politely suggest that their memories are too vivid to be quite the same as those of our "F" set.

So, these pages are presented by and for those who knew Sells-Floto Circus at a time when they still believed in Santa Claus; and, 37 years after its demise, we raise this photo-visual toast to "The World's Biggest Second Largest," of the impressionable years of our childhood.

GRAND RAPIDS FRIDAY 16th JULY
Reserved seats sold at Daly's Drug Store Show Day

FREE TWO MILE STREET PARADE 10-30AM

SELLS-FLOTO CIRCUS

600-PEOPLE-600
PRESENTING ALL NATIONS
3-HERDS ELEPHANTS-3
STANDARD MESSENGER
475-HORSES-425
3-RAILROAD TRAINS-3
17-ACRES OF TENT-11
10,000-SEATS-10,000
1,001-WONDERS-1,001

TWO BIG INSTITUTIONS JOINED TOGETHER AT ONE PRICE OF ADMISSION

BUFFALO BILL'S ORIGINAL WILD WEST

RAIN OR SHINE
2 PERFORMANCES - 2:15 and 8:15
2 DOORS OPEN ONE HOUR EARLIER

1915

Prices of Admission: Children under 12 yrs. 25c, Adults 50c

Photo # 1 — An elevated view of the entire lay-out of the Sells-Floto Circus, "The White Show" jammed onto a small

showgrounds at San Antonio, Texas, November 19, 1921. (Circus World Museum (Don Howland) photo.)



CHIPPEWA FALLS, WIS.,
WEDNESDAY, AUGUST 3
THUS THE PEOPLE--NOT THE CIRCUS
BENEFIT WHILE THE CRUEL CIRCUS WAR LASTS



SUPERB, SPECTACULAR, ORIGINAL CIRCUS--600 PEOPLE--
450 ANIMALS--\$25,000 ARMOUR PRIZE SIX-HORSE TEAM
GORGEOUS STREET PARADE

At 10 O'clock Each Morning

Bring All the Folks and See for Yourself a Fifty-Cent Circus for 25 Cents--
Don't Forget, It's a Cruel Circus War
Relentlessly Waged by a Circus Trust--
So Sells-Floto Declares Bargain Day.
Thus the People--Not the Circus--Benefit
While the Circus War Lasts.

General Admission
This Day and Date
25

Two Complete PERFORMANCES DAILY
RAIN OR SHINE, AT 2 AND 8 P. M. **ZOO**
Doors Open One Hour Earlier, Admitting of a Visit to the Big



Photo # 2 — A captivating, rarely photographed night scene of the Sells-Floto midway with glowing lights and enticingly

white baggage wagons reflecting the light against the night. Date 1922 or 1924. (Circus World Museum (Atwell) photo.)



Photo # 3 — Driver's view of a long string against a background of titled white wagon and partially raised tent. Sells-Floto Circus 1922 or 1924. (Circus World Museum (Atwell) photo.)

SELLS-FLOTO
CIRCUS
PRESENTS
TOM MIX
AND
TONY
TWO DAILY
2-8 P.M. 1-7 P.M.
DOORS OPEN
AT EVERY PERFORMANCE!

Photo # 4—Unloading punk elephants from stock cars, 1922. These are the baby elephants mentioned in the 1922 Sells-Floto route book. (Circus World Museum (Atwell) photo.)



SPARKS

SEASON OF 1947

by Joseph T. Bradbury

Part II

CIRCUS

Several transportation rearrangements had to be made when the show entered Canada. In the last installment it was related that an additional sleeper was added at Toledo, the final stand in the States. All of the show's contingent of "over the road" personnel were required by Canadian regulations to be transported on the train. Arnold Maley said it was necessary to add several system cars for the Canadian tour but does not remember the exact number and type of cars, and no photos have turned up showing the additional cars. Fortunately Charlie Webb recalls that four system cars were added which would make a total of 15 cars now carried in the train. There were two flats upon which the station wagons, grease joint trucks and other miscellaneous vehicles loaded; a workmen's sleeper; and a box car which carried hay, grain, and concession supplies. Canadian regulations also would not permit the show to carry the trained pigs so this act had to be cancelled from the performance.

The first Canadian stand came at Windsor, Ontario on May 5. It was the first visit of a Sparks titled circus since 1931. In 1919 the old Sparks show had made a successful tour of the eastern provinces and as long as it was on the road nearly every season found the show spending several weeks in Ontario, Quebec, and the Maritimes. Edgar hoped the natives had not forgotten the Sparks title. A very extensive tour, especially of the Eastern provinces, was planned and the show entered a part of Ontario which the former Sparks show had played for many seasons. However, one mistake was made. It was just too early in the season and the bad

weather encountered, especially during May, hurt. Although it did not rain at the initial stand at Windsor the lot was in terrible shape from earlier rains and large pools of water were standing everywhere.

Rains soon became the rule rather than the exception during the first weeks in Canada and the ticket wagon took a beating. At the third stand, May 8, at St. Thomas, Ontario, a snowfall of several inches greeted the show upon its arrival. Despite the adversity the show did set up and gave performances.

The first three day stand of the season came at Toronto, May 21-22-23. Sparks got a heavy plug in the local press and radio and the show even used an airplane to publicize the stand giving announcements over a loud speaker on the plane. Business was only fair.

Treasurer Arnold Maley's financial statement covering the period of April 29 thru May 26 inclusive showed a slight improvement over the previous one but the show was in the red and losing money.

Total Receipts	\$85,831.83
Total Disbursements	95,664.11

Total Loss for Period \$ 8,832.28

Since opening day the show had now lost \$31,162.39 and although the management did have serious concern it was felt there still had not been a true picture of what the Canadian stands

Photo No. O—Sparks Circus three sleepers and single stock car. Photo said to have been taken at Sarasota, Fla., March 6, 1947. Note long string of flat cars (Ringling-Barnum) in background. Circus World Museum Col.

would bring in due to the very bad weather encountered. It was decided the show would continue as scheduled and at least play out the remainder of the old Sparks route in Eastern Canada.

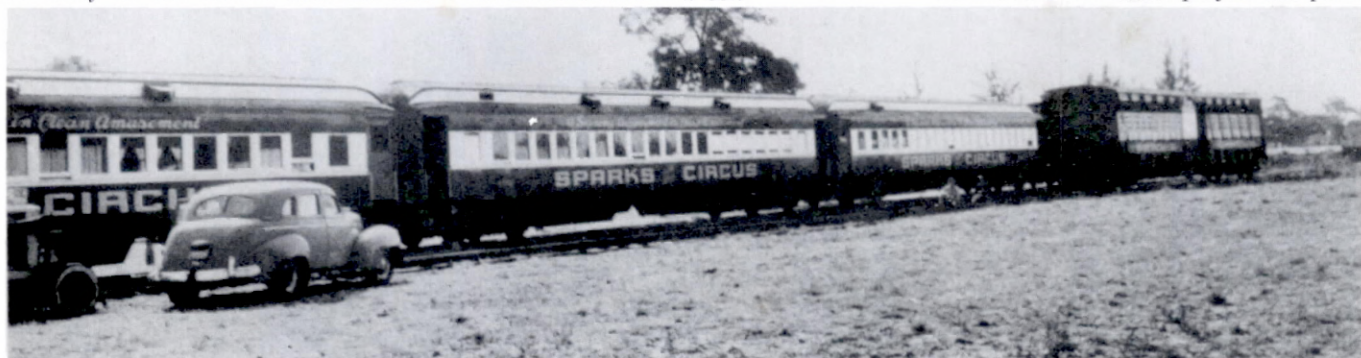
So far in Ontario the jumps had been rather short which did cut down on rail expenses. Later moves would become considerably longer. The show entered Quebec for a stand at Valleyfield on June 4 but then dipped back into Ontario the next day at Hawkesbury which was followed by a two day stand at Ottawa, June 6-7. There was rain throughout the first day in Ottawa and the weather was threatening the next. Opening day matinee had about 500 with 3300 at night. Second day matinee drew 1000 and 3000 at night. Following Ottawa the show again went into Quebec where it would remain for the next 16 stands. Thetford Mines on June 16 was a big winner and produced two straw houses in spite of rain in the afternoon and a threat of more in the evening.

On Sunday, the day before, a throng estimated at 2000 was on hand in the rail yards to witness the unloading.

Dave Murphy, the show's Billboard correspondent wrote in his column that Canadians haven't forgotten a circus street parade and still expect one although none had been given in the area since Robbins Bros. in 1938 and Cole Bros. in 1939.

The show had fine weather but only fair sized crowds for both matinee and evening at St. Hyacinthe, Que. on June 20.

The route was now taking the show on one often followed by Charlie Sparks as it moved up thru Quebec and into the Maritimes. The show played Campbell-



ton, N.B. on June 27, came back into Quebec the next day at Chandler, and was back in New Brunswick on June 30 at Bathurst.

Moncton, N.B., played on July 3, was an interesting day for the Sparks folks, who witnessed the famous tidal wave named the "Boar", a sight to behold and one old troupers so often talked about. Between shows many visited the Moncton cemetery where three members of the Al G. Barnes Circus are buried who were killed in the 1930 wreck nearby. Mr. and Mrs. Edgar laid wreaths on the graves.

The following day the show moved to Prince Edward Island in two sections by ferry where performances were given at Summerside. The Island's capital city, Charlottetown, was the site of the show's big Dominion Day stand on July 5. Much of the following Sunday was spent in returning to the mainland and moving on to Truro, Nova Scotia, where performances were given July 7 with ten additional Nova Scotia stands scheduled.

Sparks date at Digby, N.S., on July 9 was one to remember and Arnold Maley remembers it well. The day before at Kentville had gone without incident until the train was loaded that evening and ready to depart for Digby. Railroad officials of the Dominion Atlantic Railroad then announced the train could not depart due to a washout up the line. It took all night to make repairs to the roadbed and the train was not able to leave Kentville until late the next morning. Many of the local citizens had gathered at the rail yards and waved goodbye as the train finally got underway. The matinee was lost at Digby as the train did not arrive until fairly late in the evening. However, there was such a crowd on the lot waiting for the circus to show up that Edgar gave the word to unload.

Photo No. 3—No. 128, stringer wagon, on a rainy lot at Guelp, Ontario, May 21, 1947. Several bundles of the big top



Photo No. 1 — Bus used by Captain Mackey to transport his chimp act shown here on the lot at Birmingham, Ala., April 4-5, 1947. This vehicle was one of several which traveled overland until the

Sidewalls only were erected and a single performance given to a good sized audience.

The show made a complete swing around Nova Scotia playing all the important towns in the province. After the stand at Halifax on July 12 the show made a Sunday run, including another ferry trip, to Cape Breton Island where performances were given the next day at Sydney. Stands at North Sydney and Port Hawkesbury followed and then the show moved back to the mainland for a date at New Glasgow on July 17. It was back into New Brunswick at St. John on July 19. At Woodstock on July 21 the show had two capacity houses which was a welcomed event as most places had been giving only "so-so" business. Rain, which had plagued the show thru most of the Canadian tour, came back the next day at Edmundson, resulting in light business at both shows.

At this stage of the route the old Sparks show usually would leave New

canvas which are carried on this wagon have already been unloaded. E. W. Cripps Collection.

show entered Canada when it then became necessary for all of them to be loaded on system flat cars and accompany the regular show train. Photo by Robert Sams.

Brunswick and return to the states in Maine, then work it's way down thru New England, but Edgar elected to continue in Canada and the show was routed over into Quebec and down along the St. Lawrence River to Lauzon and Quebec City. After a swing to Reberval and up to Chicoutimi the show moved back down into Ontario with the first stand coming at Smith Falls on July 30 where a new six horse Palomino liberty act arrived and was added to the performance.

A bad accident occurred at Sturgeon Falls, Ont. on August 7 when featured aerialist, Francisco Reynosa, fell from his rigging and fractured his arm and pelvis, putting him out of the performance for the remainder of the season. After a stand at Sudbury, Ont. on August 8 the show made a long 845 mile run to Kenora taking two days enroute. After almost two continuous days on the train the weary Sparks troupers arrived in Kenora early Sunday afternoon, August 10, where shows were scheduled the following day. Many of the performers and staffers took a boat trip around the Lake of the Woods which was a pleasant repast after the long rough trip on the train. Kenora was the final stand in Ontario and the next day the show moved into Manitoba for a two day stand at Winnipeg, August 12-13.

The show was now way off the old Sparks route and was going into territory which had never seen the title before. Edgar felt that even though the title was new in the area, Western Canada had usually been good to railroad circuses and that with a little luck much of the deficit could be made up. Edgar's decision to send the show on a trans-Canadian tour has often been debated and some observers feel this was what ultimately killed off the show. However, in retrospect, Edgar's thinking was sound. It must be recalled that the previous season, 1946, the new Clyde Beatty Railroad Circus, also a



Photo No. 5—Sideshow bannerline and midway of Sparks Circus on the lot at Brampton, Ontario, May 13, 1947. Photo by Lyle Baker.

"new" title in Canada, made a trans-Canadian tour and did fantastic business.

Sparks moved rapidly across Manitoba and entered Saskatchewan at Regina where performances were given August 18. Runs were now long and costly as the show continued westward at a good clip. It was in Alberta for a date at Medicine Hat on August 21. Weather at Medicine Hat was good in the afternoon and a full house was on hand but rain starting late in the day held the night crowd to about three quarters. Rains continued at Lethbridge the next day where a good stand had been anticipated but only a half house turned out for the matinee with a three-fourths house at night. The management said the show would have had sell-outs for both performances had not the rains ruined the day. Calgary on August 23 was a complete loss as strong winds made it impossible to put up the big top. The weather got better and a fine Sunday run thru the Canadian Rockies followed as the show moved to Revelstoke, British Columbia for a stand on August 25. Tourists on the show had a great eye feast as the train crossed the continental divide amid magnificent scenery.

By late August rumors concerning the Sparks show were flying in the trade publications. Speculators had it that the show would winter at Whittier Park, Calif. and would go out in 1948 using the Al G. Barnes title. Edgar soon spiked the rumor about the Barnes title and said his plans were to play

out the current season going down the Pacific Coast on the old Barnes route and that if business continued good the show would go through the southwest and southern states and return to winter quarters in Venice, Florida. Actually, Edgar's plans were very indefinite at the time but the overall poor showing made by the Sparks show throughout the season caused him in an address to the Revelstoke Rotary Club to state that his show was on it's last tour and that in 1948 he would have out an ice show. He said that rising costs had made circus business unprofitable.

Bad breaks all along seemed to jinx the show. A big stand was planned at Vancouver on August 30, which would be the final one in Canada, however, because of the Pacific Northwest Exposition being in progress the show was unable to play Vancouver proper and had to settle for Burnaby, a suburb. Even in Burnaby a polio scare caused the show to play on a lot six miles from the center of town. Edgar told the press

Photo No. 4 — A snowfall of several inches greeted the Sparks Show at St. Thomas, Ontario, May 8, 1947. No. 132, pole wagon, is shown here on the snowy lot. Note bundles of the big top canvas on top of the poles. David Reddy Collection.



that the Canadian tour had been spotty but still profitable but the real facts were that the tour had been poor and the show was now in serious financial trouble. The show's backers were reluctant to put in any more money into the show and as it reentered the states at Bellingham, Wash. on Sept. 1 the show had to have a vast upturn in business or the end would not be far away.

Sparks had advertised in the August 23 and August 30 Billboards wanting help in all departments and advising all to join at Bellingham, Wash. A separate ad was run wanting billposters and lithographers.

As the Canadian tour came to an end after the show had been there almost four months and had crossed the Dominion from the Atlantic to the Pacific. Dave Murphy wrote in The Billboard the sentiments of the Sparks folks as follows.

"Everyone is looking forward to an early return to the states. We have been in Canada since May 4, have traversed the Dominion thru 7 of the 9 provinces, run the gauntlet of weather, including snow, rain, hail, and scorching heat; swam in the Atlantic Ocean, Hudson Bay, Lake of the Woods, the St. Lawrence River and the bays of Gaspé and Charleux; been baffled by customers who spoke French, Finnish, and Ukrainian, and sampled with pleasure the various national dishes. In addition we've been accustomed to paying twice as much for our food and clothes and now none of us ever will be satisfied with American beer."

The first stand back in the States at Bellingham, Wash., Sept. 1, gave only fair business. The matinee had a three-quarters house with big top about half full in the evening. Unfortunately, other stands the first week weren't even that good. Auburn, Wash. on Sept. 4, had very poor houses at both performances. It was soon evident that the desired pickup in business was not forthcoming. The show was deeply in debt and when the backers decided not to pump any more cash into the show there was no alternative but to close it. The show closed at Tacoma, Wash. on Sept. 7, cancelling stands from Sept. 8 thru Sept. 13 on it's route card which was already published. The final route card showing the cancelled stands is reproduced here.

27th Week

Stand	Date	Railroad	Miles
Bellingham, Wash.	Sept. 1	GN	58
Anacortes, Wash.	Sept. 2	GN	44
Everett, Wash.	Sept. 3	GN	108
Auburn, Wash.	Sept. 4	NP	67
Aberdeen, Wash.	Sept. 5	NP	111
Olympia, Wash.	Sept. 6	NP	60

28th Week

	(Sunday)		
Tacoma, Wash.	Sept. 7	NP	33
(Note show closed at Tacoma)			
Challis, Wash.	Sept. 8	NP	54
Kelso-Longview, Wash.	Sept. 9	NP	39
Vancouver Wash.	Sept. 10	NP-SP	37

Albany, Oregon	Sept. 11	SP	90
Eugene, Oregon	Sept. 12	SP	44
Roseburg, Oregon	Sept. 13	SP	74
Total Mileage 13,702			

Deducting the mileage of the cancelled stands from the season's total as shown on the final route card it would indicate the total mileage for the 1947 season would be 13,364.

Local newsmen were told the show had been booked on down the West Coast thru October 12, which was probably correct. Edgar told The Billboard that the show had closed due to lack of business on return to the states while the local press said show officials termed the overall bad business and weather during the 17 weeks in Canada had been the cause of the show's failure.

Edgar made arrangements with the War Assets Administration to use a portion of the former Boeing Bomber Plant at Renton, Wash. to store the show pending future developments. After the show loaded at Tacoma it moved directly to Renton but then encountered a foul up which caused an eight hour delay before the train could be spotted and unloaded. The Tuesday, Sept. 9, 1947 Seattle Times told the story like this.

"CIRCUS MOVES INTO BOEING RENTON PLANT FOR WINTER." While passerby and personnel of the Boeing Renton Plant blinked curiously a ten car circus complete with elephants, dogs, monkeys, and trained ponies, began moving into temporary winter quarters at the huge olive drab war plant this afternoon.

"For the 30 odd members of the circus crew, it meant the end of an eight hour delay in spotting the circus train for unloading.

"For the two dozen greyhounds, trained poodles, and spitzes, it meant a chance to stretch their legs in an exercising by John White, veteran 64 year old dog trainer for the Sparks Circus which had just completed a showing in Tacoma.

"The strange abode which once hummed with activity in production of the famed B-29 Super Fortresses was selected for the circus after negotiations between James Edgar, the circus owner and manager, and officials of the War Assets Administration which had the surplus plant for disposal.

"Just what caused the delay in the unloading of a huge array of animals and circus equipment was not clear.

"In almost nothing flat, however a car load of WAA officials arrived at the gate and began an inquiry.

"I'm sure" said C. R. Fleming, deputy regional director of real property disposal, "that there was no slip up on our part".

"We had given specific orders for the train to be spotted right in the plant", he told D. W. Helms, general circus superintendent, and Philip A. McGrath, circus trainmaster.

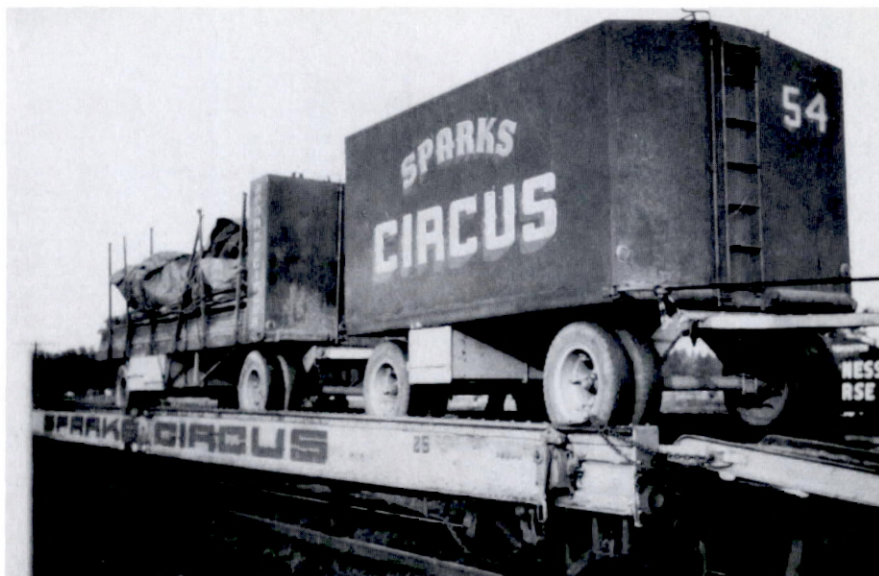


Photo No. 8 — Unloading the Sparks flat cars at Auburn, Wash., Sept. 4, 1947. Ready to come down the runs are No. 54, wardrobe wagon, and No. 128, stringer wagon. Note bundles of the big top canvas loaded on top of the stringers. Photo by Dan Miller.

"Robert Duckworth, WAA Facilities supervisor, telephoned the Northern Pacific Railway. He turned from the phone after a brief conversation, and grinning broadly announced.

"No sir, it wasn't our fault, the engine the railway was using to haul the train was too big to go around a curve on the spur leading into the plant. Down the siding beside the track A. F. Maley, treasurer of the circus, jingled some silver dollars in his trousers pocket, drew a circle with the toe of his right shoe in the gravel and remarked:

"This costs money", he eyed groups of laborers waiting to be put to work. Edgar, who had negotiated with O. C. Bradeen, WAA Regional Director for "dead storage" of the circus equipment here for the winter, said the animal exhibits will be removed from the war plant properties next week and sent to winter quarters in Florida or to California, possibly the San Diego Zoo.

"Edgar said the decision to quarter them at the war plant temporarily was due to transportation difficulty."

Photo No. 7 — Elephants being used to unload the flat cars at Sparks Circus stand at Auburn, Wash., Sept. 4, 1947. At times a jeep was used instead of the bulls. Photo by Dan Miller.



Pete Kortess sent his sideshow lineup practically intact on immediately to play a string of fair dates while most of the concession department joined Polack Bros. Circus which was playing at Wenatchee, Wash.

All of the animals with exception of the elephants were sent out to a nearby Maple Valley Farm where they were placed under the care of James Pearson.

Arnold Maley in a recent interview with the author furnished some heretofore unpublished information on developments which took place soon after the show's closing.

Edgar's financial backers who had put up money to launch the show and kept it going had never been revealed and they remained completely in the background during the time the show was on the road. Maley says the real backers of the Sparks show was a gambling syndicate of Saratoga Springs, N.Y., and that Eddie McEwen was the principal one with whom he dealt. When the show closed Mr. McEwen asked Maley to come to Saratoga Springs for a talk and at that time he gave Maley a proposition for him to submit to Clyde Beatty. The proposal would involve a 50-50 partnership with Beatty which in turn all properties then belonging to the Sparks show would be sent to Beatty and financing provided. Maley went at once to see Beatty at Bay City, Texas and spent a week with the show trying to sell him on the proposition. It was an excellent deal for Beatty but Maley says he could not overcome the opposition to it of Beatty's advisor, Bill Moore, who insisted mainly on

Beatty maintaining a controlling interest. So the deal did not materialize. Maley said the best part of it, had it gone thru, for him personally was that the syndicate's interest would have been turned over to him after they had recovered the money they had invested in the show. After the Beatty proposition fell thru McEwen's group just let the Sparks show die as Edgar had no money left and really didn't desire to attempt to raise it elsewhere.

A few weeks after the show arrived at the Renton plant the elephants and all properties belonging to Ringling were loaded into the stock car and it along with sleeper, No. 86, departed for Sarasota. Evidently the show had taken possession of the one leased Ringling flat car as it did not leave with the other two cars.

A full and complete inventory of all properties with exception of the cook-house wagons and equipment was taken the day the show folded. Why the cook-house equipment was not included has not been determined. A copy of the original document provided by Arnold Maley and now in the collection of CHS Bob Brisendine is printed as Exhibit A.

EXHIBIT A SPARK'S CIRCUS INVENTORY as of September 7, 1947

Wagon No. 20 Contains:

3 Pipe center poles (6 pieces); 10 16-ft. quarter poles; 28 10-ft. side poles; 12 pieces rigging; 3 mud blocks; 3 bail rings; 1 stake driver, and 160 wood stakes.

Wagon No. 38 Contains:

1 20-ft. x 40-ft. horse tap complete with poles and sidewall; 4 feed troughs; assorted webbing; assorted wardrobe, and 25 stakes.

Wagon No. 26 Contains:

18 folding jokes; 8 counter boards, and 30 iron stakes.

Wagon No. 128 Contains:

27 25-ft. Grand Stand Stringers; 19 25-ft. Starback Stringers; 52 25-ft. Blue Seat Stringers; 5 pieces canvas — 1/2 of 120-ft. top, and 4 pieces canvas pole 12-ft. sidewall for 120-ft. top.

Wagon No. 120 Contains:

998 folding chairs; 35 1 in. pipe guard-rail 7-ft. long, 40 40 in. long 2 1/2 diameter pipe post, and 30 long iron stakes.

Wagon No. 28 Contains:

60 round top — 20-ft. middles complete with poles, rigging and sidewall (menagerie); 12 pieces front door railing; 1 26 x 30 marquee; 1 ticket box; 1 10 x 15 tent complete, and 2 6 pole pieces extra sidewall.

Wagon No. 36 Contains:

120 grandstand platforms — 30 in. wide and 12 ft. long; 1 boomer.

Wagon No. 74 Contains:

3 sets 38-ft. ring curbs; 2 back door curtains; 1 calliope and motor, and 1 loud speaker set.

Wagon No. 14 Contains:

180 blue seat boards 7 1/2 wide — 12 long; 40 orange foot boards 7 1/2 wide — 12 long; 36 No. 1 Jacks; 36 No. 2 Jacks; 15 sacks seat blocks; 37 No. 4 jacks, and 40 toe pins.

Wagon No. 24 Contains:

180 blue seat boards 7 1/2 wide — 12 long; 40 orange foot boards 7 1/2 wide — 12 long; 36 No. 1 Jacks; 36 No. 2 Jacks; 36 No. 3 Jacks; 15 sacks seat blocks; 37 No. 4 Jacks, and 40 toe pins.

Wagon No. 132 Contains:

4 45-ft. center poles; 20 29-ft. quarter poles; 32 22-ft. quarter poles; 1 high pole jack; 4 short pole jacks; 4 bail rings; 4 mud blocks; 4 snatch blocks; 2 quarter pole folks; 2 crane bars; 8 pole pins; 5 pieces canvas — 1/2 of 120-ft. top, and 3 — pole pieces 12-ft. sidewall.

Wagon No. 12 Contains:

160 wooden stakes; 80 long iron stakes; 60 short iron stakes; 6 grub hoes; 4 buckets; 7 sledge hammers, and 1 water barrel.

Wagon No. 34 Contains:

75 12-ft. side poles; 1 20 x 40 tent; 1 20 x 20 tent; 22 assorted small poles; 27 No. 1 seat jacks; 27 No. 2 seat jacks; 27 No. 3 seat jacks; 27 No. 4 seat jacks; 300 feet of used 1 in. rope; 50 1/2 in. x 5-ft. quarter pole snub ropes; 50 toe pins; 3 ticket boxes; 2 small doniker tents, and 2 doniker stools.

Wagon No. 54 Contains:

60 feet round top and 2 20-ft. middles (side show); 4 pieces 10-ft. sidewall; 12 end seat curtains; 12 small rail curtains; 4 small cut off curtains; 1 clown drum; 8 pieces block & tackle rigging, and 3 prop boxes.

Wagon No. 64 Contains:

1 30-ft. x 60-ft. dressing room top complete with poles and sidewall; 3 ring carpets; 1 piece 30-ft. long red & white sidewall; 2 doniker tops; 5 folding chairs; 1 shovel, and 1 grubel.

MOTOR EQUIPMENT:

1 Chevrolet Army Truck — winch with Air Compressor, 1 water pump motor serial # 6NM033406; 1 Chevrolet Army Truck — winch with 1 water pump motor Serial # 5NM101621; 1 Chevrolet truck stake body, serial # 2828119; 1 Case tractor, serial # 5101664-S; 1 Scoopmobile Lift Machine, serial # 2062, Motor # 2807, and 1 Stake Driver, Motor #3T05.

STOCK:

6 Palomino Horses; 1 White Horse; 1 Black Horse; 10 Ponies, and 2 Mules.

TRAPPINGS:

1 Set Pony Trappings; 2 Set Horse Trappings; 4 Saddles; 3 Bridles, and 5 pony saddles.

ADVANCE TRUCKS:

1 1946 Studebaker Pickup; 1 1946 Ford Pickup 1/2 ton; 1 1947 Ford Stake Body 1 1/2 ton, and 1 Chevrolet Panel Truck.

At the Renton plant the wagons were all unloaded and contents stored in a separate place. Lewis Diesel soon repossessed the wagons when scheduled payments did not arrive. Only a skeleton caretaking crew was left with the Renton property. The flats and sleepers

were put in storage at Kent, Washington. Maley departed for Sarasota and Edgar to Detroit.

In early November 1947 King County Humane Society officials acting on an anonymous "tip" made a surprise visit to the farm on Maple Valley Road about four miles east of Renton where the show's animals were kept. For the next week or so the results of their visit and subsequent action had a great play in the local press. All of the animals were found to be emaciated and virtually in a starving condition. Animals included 3 bears, 4 monkeys, a raccoon, 13 dogs, 6 horses, and a mule. Provisions were made immediately to provide food for the animals and James Edgar was contacted in Detroit, where he announced that he had provided ample funds to feed the animals and that James Pearson, his caretaker, had been guilty of neglect. A subsequent visit to the farm by Humane Society officials discovered that two of the horses were missing. Pearson said they had been sold but later they were found to have been staked out under a tent a mile or so away. Pearson was arrested on a charge of cruelty to animals and jailed.

The plight of the animals was the subject of numerous news articles and photos of the starving horses appeared in the national press. Edgar arrived in Renton a few days later and produced receipts for monies he had given to provide proper care of the animals so no charges were filed against him. Pearson was sentenced to 20 days in jail and fined \$25.00. Edgar then proceeded to dispose of the animals. The Tacoma Zoo was offered the bears but turned them down on account of their poor physical condition. Subsequently two bears were destroyed and a third, a cub, was turned over to a private owner. The four monkeys and a raccoon were taken to Gooch's Pet Shop where they would find homes for them and the dogs and goats went to the Humane Society shelter. Several other horses which Pearson had already "sold" were recovered and finally Edgar officially sold all of the horses.

On November 19, 1947 Pete Kortess filed suit in King County Superior Court against Edgar for funds owned him. Several conflicting accounts of this suit appeared in The Billboard and local press, so as to get the true and official account of the suit CHS Mike Sporrer very kindly for purpose of this article researched the State of Washington, King County Court File No. 390208 of Peter Kortess vs. James Edgar

Photo No. 6 — Sparks Circus loaded flats at an Ontario stand in 1947. Shown are several pieces of the motor equipment. Note the Case tractor on the right and loaded between two trucks is the very useful, all purpose Scoopmobile. Bill Elbrin Collection.



and the following information is taken directly from this file.

Total amount of the suit was for \$13,500 which included I.O.U.'s totaling \$6,500, which was loaned to Edgar as follows:

March 10, 1947	\$2,500.00
April 11, 1947	2,500.00
Sept. 7, 1947	1,500.00
	<hr/>
	\$6,550.00

Kortes made formal demand for all monies which were due on Oct. 14, 1947 but payment was refused by Edgar.

Edgar's address was listed at 1924 Lafayette Blvd., Detroit, Mich., also 6 Bayfield Lane, Dearborn, Mich.

On November 20, 1947 six flat cars, No. 20, 21, 22, 23, 24 and 25 and three coaches 143, 147, and 160 were seized on a writ of attachment by the King County Sheriff. Edgar was ordered to appear for a hearing on Feb. 5, 1948. Public notice was placed in the newspapers and a summons was sent to Edgar's Detroit address. Edgar failed to appear in court at the appointed time so the court record shows.

On Feb. 18, 1948 three coaches 143, 147, and 160 were released to Kortes who paid the storage fee totaling \$1,442.00.

On June 7, 1949 a hearing was held in regard to sale of the flat cars, and they were placed on public sale June 13, 1949 at 10:00 A.M. at the Boeing Renton Plant. Kortes purchased the flats for \$9,115.33 which according to court records was listed thusly.

\$6,500.00	original I.O.U.'s
817.90	interest at 6%
1,769.18	legal fee
28.25	misc. charges, travel, etc.

\$9,115.33 Total

The case took so long to settle because of other legal entanglements. Edgar filed a suit in February 1948 in U.S. District Court in behalf of the Circus Equipment Corporation of Florida against Sheriff Harlan S. Callahan asking judgment of \$24,000 for damages and return of the flats which were seized on a writ of attachment. Edgar claimed the flat cars were not owned by himself nor the Sparks Circus Company but by the Circus Equipment Corporation which he represented. Nothing came of the suit other than to delay the handling of Kortes original claim against Edgar in the King County Superior Court Suit.

So Kortes ended up with both the flat cars and the sleepers. What the final disposition of these cars was has not been learned by the author. A recent letter to Kortes brought no response. Rumors have it some of the cars were sold to a Mexican firm but there is no confirmation on this.

In the meantime during the long months of litigation over the flat cars the rest of the Sparks equipment had

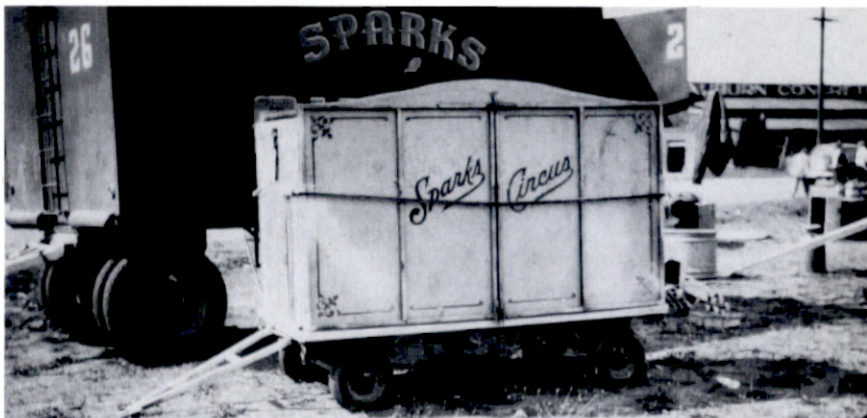


Photo No. 10 — Closeup of one of the Sparks 1947 cages parked next to No. 26, concessions wagon, on the lot at Auburn, Wash., Sept. 4, 1947. Photo by Dan Miller.

been disposed of. All of the wagons had been repossessed by the Lewis Diesel Co. and in early 1949 they were sold to the Clyde Beatty Circus and were moved to that show's quarters in El Monte, Calif. Beatty also got the scoopmobile and Truck No. 238 and even possibly Truck No. 248 although details are missing on the latter. Some say the Case tractor was sold to a local farmer. Exhibit B printed here shows the list of Sparks wagons and the numbers they later carried while in service on the Clyde Beatty Circus. That show began using them for the 1949 season and most were still in use during the show's final year of rail operation in 1956.

A goodly amount of the Sparks equipment as purchased by the Issaquah, Wash. Athletic Association which later ran a "for sale" advertisement in the Feb. 12, 1949 Billboard which read as follows:

"Quarter poles, center poles, side poles, complete for sideshow, cookhouse, and big show. All rigging, tables, jacks, dishes, silverware for 300. 800 folding chairs, marquee etc. from Sparks show. Prices on request."

No detailed information has come forth as to how much of this equipment was sold or to whom. Seal Bros. Circus playing nearby in 1949 possibly purchased some. The Athletic Association kept some of the former Sparks circus equipment for years in a shed at the ball park until about 1954 when it was torn down and the remaining equipment burned or junked. Witnesses say during the latter days grass was growing over poles and former circus items which were stored in the open. After the shed was demolished the entire lot was cleared. The blues seating was used at a local ball part for several years.

Strangely enough no firm reports of the disposition of the Sparks canvas have come in. One theory has it that much of it was repossessed by the canvas company and returned to them, while another rumor has it that the big top was sold to an evangelist in Winne-

Exhibit B (from collection of Mike Sporrer)

List of Sparks 1947 Wagons and Subsequent Clyde Beatty Numbers

Sparks No.	Sparks Contents	Clyde Beatty Number in 1949
	Cross cage	Beatty No. 7
	Cross cage	Beatty No. 8
	Cross cage	Beatty No. 9
	Cross cage	Beatty No. 10
	Cross cage	Beatty No. 11
	Cross cage	Beatty No. 12
12	Stake driver	Beatty No. 96
14	Starbacks & jacks	Beatty No. 93
16	Light plant	Never used by Beatty, disposition of this wagon not fully determined
		Beatty No. 44 (1949-56) currently is Beatty-Cole No. 91 in 1969.
18	Red ticket wagon & office	Beatty No. 41
20	Sideshow & props	Beatty number unknown, used only in 1949
22	Dogs	Beatty No. 94
24	Blue seat planks & jacks	Beatty No. 40
26	Concessions & midway	Beatty No. 46
28	Props, canvas	Beatty No. 31
32	Cookhouse canvas & poles	Beatty No. 81
34	Stake & chain	Beatty No. 95
36	Grandstand planks & jacks	Beatty No. 84, later changed to No. 97
38	Wardrobe	Beatty No. 30
44	Cookhouse, range & equipment	Beatty No. 97, later changed to 82
54	Wardrobe	Beatty No. 82, later changed to 84
64	Props, canvas	Beatty No. 83
74	Band stand	Beatty No. 98
120	Chairs	Beatty No. 92
128	Stringers	Beatty No. 91
132	Big top & menagerie poles	Beatty no number
228	Scoopmobile	Beatty No. 21
238	Truck	No information on this one, not definitely known if acquired by Beatty
248	Truck	

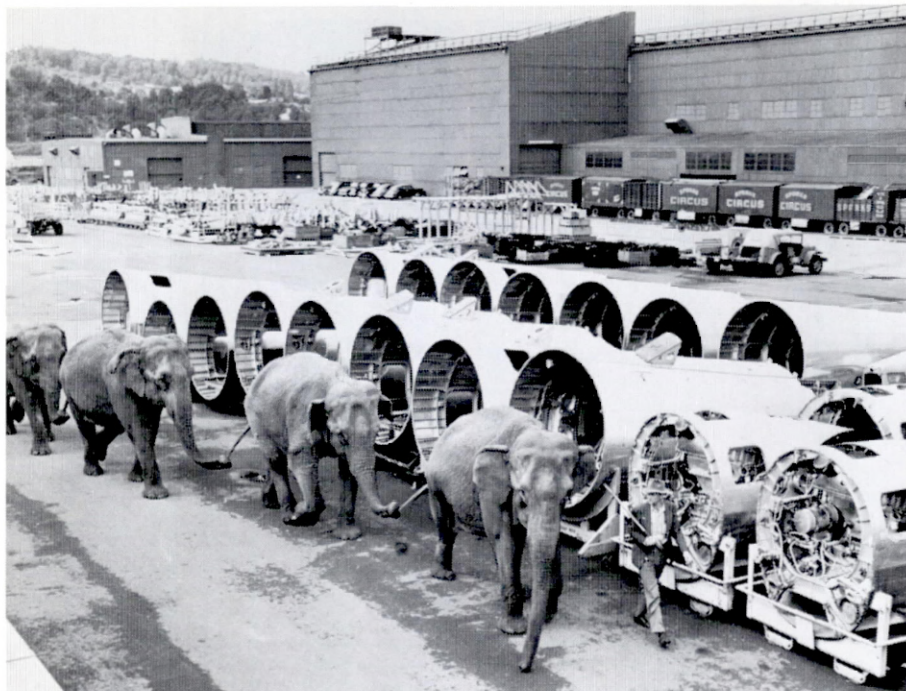


Photo No. 11 — This Seattle Post-Intelligencer photo appeared in the nationwide press and pictures in foreground four of the Sparks elephants and in rear the loaded flat cars at the War Assets

peg who had his own poles and acquired only the canvas.

Thus the last traces of the Sparks Circus property in the State of Washington have passed.

When the Clyde Beatty Circus went to motorized operation in 1957 some of the former Sparks wagons were converted to truck show use but all of them are now gone with exception of the office-ticket wagon which was mounted on a truck chassis and still graces the midway of the Clyde Beatty-Cole Bros. Circus. In 1969 Arnold Maley, who occupied a desk in the wagon back on the Sparks show in 1947, still holds forth in the same wagon, now mounted on a truck on the current Beatty-Cole show. For several years many of the former Sparks wagons were scattered about the Beatty-Cole quarters in DeLand, Florida but now practically all, if not all, are gone.

The Sparks title returned to it's Ringling owner's shelf where it has remained since Edgar's show closed in 1947. There were some rumblings about 1957 that the Sparks title would be revived but nothing ever developed. James Edgar never returned to circus business and died some years afterwards, in 1957.

The author would like to thank the many individuals who have aided in the research and preparation of this article. The list includes Arnold Maley, Bob Brisendine, Chang Reynolds, Mike Sporrer, Ed Cripps, Stuart Thayer, Walter Tyson, John Van Matre, Dick Conover, Fred Pfening Jr., Maurice Allaire, and of course Bill Elbirn, who did the majority of the research and made the initial acquisition of materials and illustrations.

Boeing Plant in Renton, Wash. where the 1947 Sparks Circus was quartered immediately after closing the season at Tacoma, Wash. on Sept. 7. Michael Sporrer Collection.

SPARKS CIRCUS 1947 ROUTE (Canadian tour beginning May 5 until conclusion of season)

MAY

- 5 — Windsor, Ontario
- 6 — Windsor, Ontario
- 7 — Chatham, Ontario
- 8 — St. Thomas, Ontario
- 9 — London, Ontario
- 10 — London, Ontario
- 11 — Sunday
- 12 — St. Catharines, Ontario
- 13 — Brampton, Ontario
- 14 — Brantford, Ontario
- 16 — Galt, Ontario
- 17 — Hamilton, Ontario
- 18 — Sunday
- 19 — Kitchener, Ontario
- 20 — Stratford, Ontario
- 21 — Guelph, Ontario
- 22 — Toronto, Ontario
- 23 — Toronto, Ontario
- 24 — Toronto, Ontario
- 25 — Sunday
- 26 — Barrie, Ontario
- 27 — Midland, Ontario
- 28 — Orillia, Ontario
- 29 — Lindsay, Ontario
- 30 — Peterboro, Ontario
- 31 — Oshawa, Ontario

JUNE

- 1 — Sunday
- 2 — Belleville, Ontario
- 3 — Brockville, Ontario
- 4 — Valleyfield, Quebec
- 5 — Hawkesbury, Ontario
- 6 — Ottawa, Ontario
- 7 — Ottawa, Ontario
- 8 — Sunday
- 9 — St. Johns, Quebec
- 10 — Granby, Quebec
- 11 — St. Jerome, Quebec
- 12 — Joliette, Quebec
- 13 — Trois Rivieres, Quebec
- 14 — Shawinigan Falls, Quebec
- 15 — Sunday
- 16 — Thetford Mines, Quebec
- 17 — Magog, Quebec
- 18 — Sherbrooke, Quebec
- 19 — Coaticook, Quebec
- 20 — St. Hyacinthe, Quebec
- 21 — Sorel, Quebec

- 22 — Sunday
- 23 — Drummondville, Quebec
- 24 — Victoriaville, Quebec
- 25 — Riviere du Loop, Quebec
- 26 — Mont Joli, Quebec
- 27 — Campbellton, New Brunswick
- 28 — Chandler, Quebec
- 29 — Sunday
- 30 — Bathurst, New Brunswick

JULY

- 1 — Newcastle, New Brunswick
- 2 — Fredericton, New Brunswick
- 3 — Moncton, New Brunswick
- 4 — Summerside, Prince Edward Island
- 5 — Charlottetown, Prince Edward Island
- 6 — Sunday
- 7 — Truro, Nova Scotia
- 8 — Kentville, Nova Scotia
- 9 — Digby, Nova Scotia
- 10 — Yarmouth, Nova Scotia
- 11 — Bridgewater, Nova Scotia
- 12 — Halifax, Nova Scotia
- 13 — Sunday
- 14 — Sydney, Nova Scotia
- 15 — North Sydney, Nova Scotia
- 16 — Port Hawkesbury, Nova Scotia
- 17 — New Glasgow, Nova Scotia
- 18 — Amherst, Nova Scotia
- 19 — St. John, New Brunswick
- 20 — Sunday
- 21 — Woodstock, New Brunswick
- 22 — Edmundston, New Brunswick
- 23 — Lauzon, Quebec
- 24 — Quebec City, Quebec
- 25 — Roberval, Quebec
- 26 — Chicoutimi, Quebec
- 27 — Sunday
- 28 — LaTuque, Quebec
- 29 — Verdun, Quebec
- 30 — Smith Falls, Ontario
- 31 — Renfrew, Ontario

AUG.

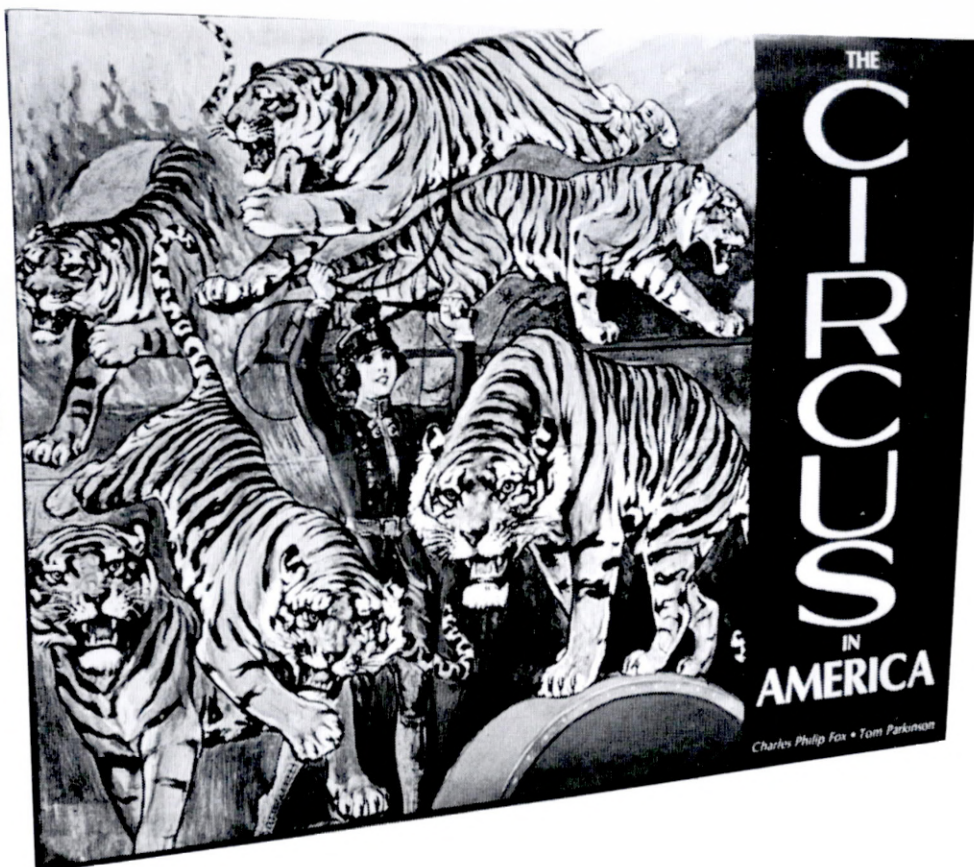
- 1 — Pembroke, Ontario
- 2 — North Bay, Ontario
- 3 — Sunday
- 4 — Timmins, Ontario
- 5 — Kirkland Lake, Ontario
- 6 — New Liskeard, Ontario
- 7 — Sturgeon Falls, Ontario
- 8 — Sudbury, Ontario
- 9 — enroute
- 10 — Sunday, enroute
- 11 — Kenora, Ontario
- 12 — Winnipeg, Manitoba
- 13 — Winnipeg, Manitoba
- 14 — Portage la Prairie, Manitoba
- 15 — Brandon, Manitoba
- 16 — Weyburn, Manitoba
- 17 — Sunday
- 18 — Regina, Saskatchewan
- 19 — Moose Jaw, Saskatchewan
- 20 — Swift Current, Saskatchewan
- 21 — Medicine Hat, Alberta
- 22 — Lethbridge, Alberta
- 23 — Calgary, Alberta
- 24 — Sunday
- 25 — Revelstoke, British Columbia
- 26 — Kelowna, British Columbia
- 27 — Vernon, British Columbia
- 28 — Kamloops, British Columbia
- 29 — Chilliwack, British Columbia
- 30 — Burnaby, British Columbia
- 31 — Sunday

SEPT.

- 1 — Bellingham, Washington USA
- 2 — Anacortes, Washington USA
- 3 — Everett, Washington USA
- 4 — Auburn, Washington USA
- 5 — Aberdeen, Washington USA
- 6 — Olympia, Washington USA
- 7 — Tacoma, Washington USA (Show closed season here)

FLASH--The Ringling-Barnum Red Unit will be in Milwaukee July 4 and 5, to join the big parade.

EXCITING
★
ENTERTAINING
★
COLORFUL
★
COLOSSAL
★



A BOOK WORTHY OF THE CIRCUS

Presenting

A magnificent book on the circus, entitled **THE CIRCUS IN AMERICA**, is co-authored by Charles Philip Fox and Tom Parkinson. Recognized internationally as authorities on circus life, they tap lifetimes of research in this rare volume that was 10 years in the making. Mr. Fox, Director of the Circus World Museum in Baraboo, Wisconsin, has written several books, including **A TICKET TO THE CIRCUS**. Mr. Parkinson was Circus Editor of **THE BILLBOARD** for 10 years.



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P. T. BARNUM CIRCUS CENTENNIAL FETE

DELANAN, WIS.

JUNE 14 - 20

SUNDAY, JUNE 14

1:00 P.M. — Centennial memorial service at grave site of William C. Coup in Spring Grove cemetery.
2:00 - 8:00 P.M. "19th Century Day" — horse-drawn buggy-carriage rides; band concert in park; sailboat regatta on Lake Comus; circusiana, model builders displays and circus art exhibit in business district windows all week.

MONDAY, JUNE 15

Noon — Centennial luncheon at Colonial Hotel; 1 - 4 P.M. — Clown visitation at area hospitals and nursing homes. 6:30 P.M. — Conducted tour of circus burial lots in Spring Grove cemetery.

TUESDAY, JUNE 16

Delavan Day at Circus World Museum — Baraboo. Chartered buses leave Colonial hotel at 8:00 A.M.
Centennial Golf — Bowling tournaments in P.M.

WEDNESDAY, JUNE 17

Musical clowns perform in business district all day. 8:00 P.M. — Circus band concert at Delavan Athletic Field with Merle Evans conducting — also featuring Boom Boom Browning and ex-RBBB musicians. Coronation of centennial queen — special acts.

THURSDAY, FRIDAY AND SATURDAY, JUNE 18, 19 and 20

All Events Listed Below Held At Delavan Athletic Field

MIDWAY — RIDES — SKY DIVING EXHIBITION AT 3:00 P.M. BY SKY KNIGHTS

8:30 P.M. each evening see one of the most remarkable spectacles ever presented — The circus as it was a century ago — A sagarama of 19th century circus history climaxed by formation of P. T. Barnum circus. A pageant - spectacle of unforgettable splendor & featuring the following world-renowned circus attractions —

MERLE EVANS, CONDUCTING A CIRCUS BAND OF 30 PIECES — PROFESSOR PALMER'S REAL BALLOON ASCENSION — STEWART CRAVEN'S ELEPHANTS — COL. LEE'S ARMY OF 50 CLOWNS — MA HO PIN'S HIGH WIRE - AERIAL ACT — DOCKRILL'S ROMAN RIDING ACT — WHITEY SAVAGE'S 19TH CENTURY SIDE SHOW — FRANK JAMES - COLE YOUNGER STAGE COACH ROBBERY — CHARIOT RACES — DAN RICES'S COMICAL MULE, JANUARY — LAZELLE HIGH TRAPEZE ACT — REALISTIC RECREATION OF CUSTER'S LAST STAND — 1847 MABIE BROS. WAGON CIRCUS — W. C. COUP'S EGYPTIAN CARAVAN AND UNITED MONSTER SHOW — MADAME DENISE'S ARABIAN HORSE LIGHTNING DRILL TEAM — CRAZY HORSE AND 50 SIOUX INDIANS — GRAND FINALE SPECTACLE WITH CAST OF 250 COSTUMED PERFORMERS, CLIMAXED BY PYROTECHNICAL INSTITUTE.

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